

ML 12-57 125000 MSS  
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# SPONSOR

THE WEEKLY MAGAZINE TV/RADIO ADVERTISERS USE

Where  
there's a  
Storz  
station...  
there's  
audience



In each of these major markets more radios are tuned to the Storz Station than to any other.

Minneapolis-St. Paul . . . WDGY #1

*Hooper, Trendex, NSI Area—all day.  
Pulse in the afternoon.*

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*Metro Pulse, Nielsen, Trendex, Hooper.  
Area Nielsen, Pulse.*

New Orleans . . . WTIX #1

*Hooper, Pulse.*

Miami . . . WQAM #1

*Hooper, Pulse, Trendex.*

WDGY, Minneapolis-St. Paul

WHB, Kansas City

WQAM, Miami

*Represented by John Blair & Co.*

• TODD STORZ, PRESIDENT

WTIX, New Orleans

*Represented by Adam Young, Inc.*

THE STORZ STATIONS

## HOW TO GUARD A \$7 MILLION TV INVESTMENT

Helene Curtis' ad manager now delegates most of his other responsibilities to concentrate on commercials for his tv programs.

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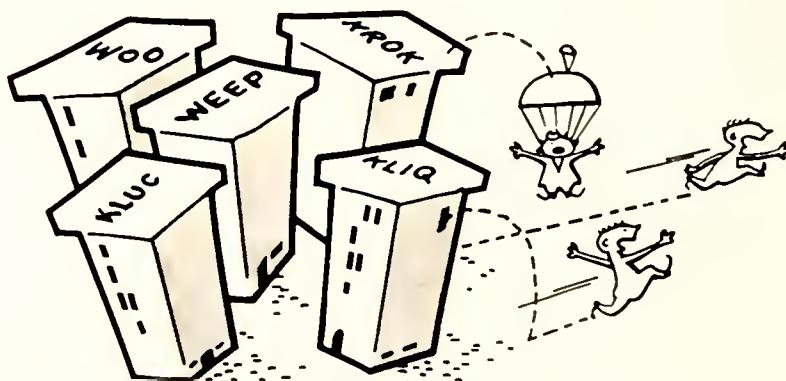


We really 'em in Houston!

FROM LAST TO FIRST IN THIRTY DAYS: HOOPER!

Comunique No. 1, OPERATION **KILT**, 15 June 1957: In its first public announcement since the call letters were changed from KLBS to **KILT** in Houston on M Day (14 May 1957), Time Buyers' Headquarters for the Greater Southwest reports complete devastation of the pre-**KILT** radio picture in Houston. The super-strategy of **KILT**'s high command, headed by General Bill Weaver, developed with military precision in the

tough KLIF Dallas and KTSA San Antonio sectors, has sent the opposing forces reeling. On 14 May, **KILT** was last in Houston with only 4.6% of the all-day average audience (May '57 Hooper). Just thirty days later, on 15 June, **KILT** had rocketed from last to first with 30.5% of the all-day average audience (June '57 Hooper). *It's a new world's record — thirty days from last to first!*



affiliated with

**KLIF/DALLAS** and

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Advertising

NEW YORK • CHICAGO • DETROIT • SAN FRANCISCO • LOS ANGELES • HOLLYWOOD • MONTREAL • TORONTO • MEXICO CITY • SAN JUAN • LONDON

CLICK!



It makes a happy sound when millions of people all over the country click on their TV sets to watch your show.

And it's an even happier situation when these viewers "tune in on" your sales message.

If you've made your *salesmanship* as compelling as your *showmanship*, viewers will not only react favorably—they'll go out and *buy*.

## SPONSOR

THE WEEKLY MAGAZINE TV/RADIO ADVERTISERS USE

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# Get more than 45%

(of Iowa's Drug Sales Potential)



## WHO gives you Iowa's Metropolitan Areas (45% of Drug Sales)

### ... PLUS THE REMAINDER OF IOWA

Iowa has six Metropolitan Areas, which, all combined, account for 44.5% of the State's total Drug Sales. The remainder of Iowa does 55.5%!

Quite a number of radio stations can give you high ratings in ONE Metropolitan Area. WHO gives you high coverage in virtually ALL the State's Metropolitan Areas, plus practically the REMAINDER of Iowa, too!

#### FREE MERCHANDISING!

WHO Radio maintains one of the nation's most comprehensive and *successful* FREE merchandising services in 350 high-volume grocery stores for FOOD advertisers who buy \$300 gross time per week; in 250 high-volume drug stores for DRUG advertisers who buy \$250 per week. (A \$200 Food plan is also available.) Ask us—or PGW—for all the facts!

WHO Radio is part of  
Central Broadcasting Company,  
which also owns and operates  
WHO-TV, Des Moines  
WOC-TV, Davenport

Sioux City — 5.5%  
Des Moines — 13.7%  
Dubuque — 3.6%  
Tri-Cities — 11.5%  
Cedar Rapids — 5.5%  
Waterloo — 4.7%

IOWA DRUG SALES  
1956 Consumer Markets Figures

# WHO

for Iowa PLUS!

Des Moines . . . 50,000 Watts

Col. B. J. Palmer, President

P. A. Loyet, Resident Manager

Robert H. Harter, Sales Manager



Peters, Griffin, Woodward, Inc.,  
National Representatives

Largest Audience

of any TV station

in New England

wnac-tv

Boston

Operated by Yankee Network Division, RKO Teleradio Pictures, n

# NEWSMAKER of the week

WASHINGTON, D. C.

**John C. Doerfer, Wisconsin Republican, is the new FCC chairman. Quiet, hard-working, he has been a little-noticed Commissioner. However, his views and approach to the industry probably come close to representing the consensus among members of the Commission—making it unlikely his appointment will swing the Commission off in new directions.**

**The newsmaker:** What are some of the things for which Doerfer stands? He has been accused of being a friend of the networks and the "big interests." What is more, he admits the charges. He feels that it is his job to encourage profitable operation in all segments of the industries under FCC regulation.

But he contends he is just as friendly and even more sympathetic with the so-called small interests. He says he will never convict anybody out-of-hand, however, just because of bigness.

In the face of many recent attacks on network option time and must-buy policies (see Newsmaker of the Week interview with Rep. Emanuel Celler, 22 June issue), Doerfer defends must-buy policies outright and expresses serious doubts that elimination of option time provisos would result in more benefit than harm.

If it is found that must-buy policies violate the anti-trust laws, then he feels the practice would have to be stopped. But when viewed from the public interest, must-buy seems to hint more beneficial than harmful. One reason: without must-buy policies, many markets would not get high budgeted network programs or live news.

He poses the question whether elimination of option time would not merely substitute one set of national program producers (the networks) for others. "The very nature of networking," he points out, "requires some minimums and some definiteness in arranging programs and schedules designed to be broadcast upon a national basis."

As to uhf, Doerfer has never been convinced that the FCC policy of selective deintermixture or creation of uhf islands, is a wise one. "It is a serious matter to take away or deny at least one tv service to millions of fringe viewers—even on an interim basis," he argues.

Doerfer, like most other commissioners, is a strong advocate of the theory that the least government regulation over broadcasting is the best regulation. He would go even further than the majority in receding from any suggestion of FCC intervention in what actually goes over the air—and considerably further in avoiding interference in economic matters and the business relationship between various segments of the industry.



John C. Doerfer

# PRIMARY MARKET

400,000 people in the Ann Arbor area respond primarily to local radio. It's a huge market AND NOT ADEQUATELY COVERED BY OUTSIDE STATIONS.

## ANN ARBOR AREA

Includes Plymouth, Ypsilanti, Livonia and 23 important industrial communities in Michigan.

## FIRST in PULSE\*

Most recent Pulse indicates WHRV's strong superiority...18 firsts (half hours) out of 24.

# WHRV

1,000 watts abc 1600 kc

Major league baseball, University of Mich. sports Detroit Red Wing Hockey

6:00-9:00 A.M. Joe and Ralph, famous in Mich. area

Write for special merchandising plan or contact:

**BOB DORE ASSOCIATES**  
National Representatives  
the door is always open...

Bob Dore Assoc., 420 Madison Ave., N.Y. 17, N.Y.

\* JUNE '56 PULSE



# Point well taken

As in purebred pointers, championship traits are transmitted within a great television-station family.

Each station of the WKY Television System excels in programming, production, and public service. Each station offers the same experienced management that has won the confidence of America's leading advertisers since 1921.

In television advertising, it pays to choose a championship line.

## THE **WKY** TELEVISION SYSTEM, INC.



**WKY-TV** Oklahoma City  
**WKY Radio** Oklahoma City  
**WSFA-TV** Montgomery  
**WTVT** Tampa-St. Petersburg

Represented by the Katz Agency

In the approaching International Geophysical Year (July 1957-December 1958) when scientists launch their man-made satellite in Project Vanguard, they may succeed in hanging the first celestial mirror of our world on the threshold to outer space. From such an awesome accomplishment may come many practical developments—among them, possibly, globe-girdling, instantaneous television pickups. In any case, Project Vanguard is almost certain to shrink the barriers of our earthly horizons, bring our dreams of global communication closer to reality.

our vision  
goes  
around  
the world!



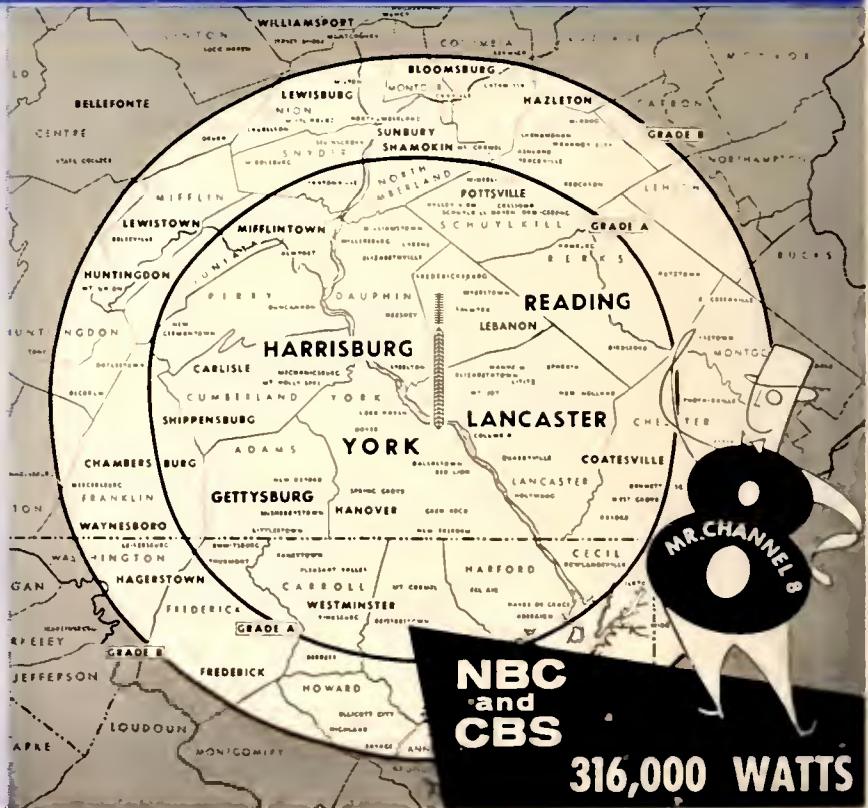
Global telecasting may be nearer than you think. You may be sure WGAL-TV will play an important pioneer role in relaying the best in television—wherever it originates—to its growing audience in America's 10th TV Market—the market of

- 3 1/2 million people
- in 1,015,655 families
- owning 917,320 TV sets
- earning \$6 1/4 billion annually
- buying consumer goods that add up to \$3 3/4 billion annually in retail sales

CHANNEL 8 MULTI-CITY MARKET

**WGAL-TV**  
LANCASTER, PA.  
NBC and CBS

STEINMAN STATION  
Clair McCollough, Pres.



Representative The MEEKER Company, Inc. New York • Chicago • Los Angeles • San Francisco



# SPONSOR-SCOPE

6 JULY  
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SPONSOR PUBLICATIONS INC.

The time-for-film barter trend got the kind of indirect accolade this week that firms up its status as an established business: P&G bought a batch of barter spots from MCA-TV, thus putting the No. 1 advertiser on the barter roster.

P&G prefers to regard the deal as an experiment.

But at any rate, the buy is for 13 weeks; and it will be concentrated in the territory where Lestoil (Adell Chemical) competitively is banging away at Spie 'n' Span volume.

Lestoil's spot tv expenditures, incidentally, now are running at the rate of about \$1.5 million annually.

A sizeable tv advertiser with a cozy barter deal of another sort is Sterling Drugs.

About 150 stations are trading three announcements a week for the right to rerun the Mark Saber series—which Sterling owns outright.

International Latex's Ed Madden this week brushed off reports that its deal for C&C-TV's barter was hitting snags.

Madden told SPONSOR-SCOPE: "As in any longterm deal—ours is for five years—there are problems that call for readjustment of the contract. But we aren't having any real difficulty with C&C."

Note: The C&C-Latex buy involves time bartered for RKO product.

— (For detailed treatment of the subject, see "Should you buy bartered time?" SPONSOR, 25 May.)

Now that network radio is back on its feet, the competitive punching is getting niftier. Thus, when NBC Radio claimed to have eight more commercial hours in June than CBS Radio, counter-punchers wanted to know: How was it measured?

These are the standards which SPONSOR-SCOPE obtained from NBC this week:

- A one-minute commercial equals 5 minutes of sponsored time.
- A 30-second commercial equals 3½ minutes of sponsored time.
- A 6-second commercial is equivalent to 1½ minutes of sponsored time.

A touchy test of judgment is shaping up on fall network tv schedules. Sponsors already have signed up for 19 situation comedies—two more than last season, making the chuckle shows numerically the program leaders.

This week, however, data from a Nielsen analysis of costs-per-thousand-per-commercial minute put the situation comedies in a situation all their own—they are way behind the trend in cost efficiency. Here are the figures:

PROGRAM TYPE	MARCH-APRIL '56	MARCH-APRIL '57	CHANGE
Western drama (30 minutes)	\$3.58	\$2.77	-23%
Situation comedy (30 minutes)	3.35	3.31	-1
General drama (30 minutes)	3.75	3.27	-13
General drama (60 minutes)	3.37	3.29	-2
Suspense drama (30 minutes)	4.19	3.38	-17
General variety (30 minutes)	3.97	3.45	-13
Quiz-Audience participation	3.71	3.03	-18

This has been another one of those crackling weeks for network radio.

CBS' roster of buyers included **Grove Lab**, **GMC Trucks**, **Sterling Drug**, **Pharma-Craft**, **Chesebrough-Pond**, **Scripto**, **Midas Muffler** and **Hudson Vitamin**.

NBC got about \$600,000 worth of business from **Grove**, sold a hefty batch of time to **Goodrich Tire**, and is on the verge of nailing down the **Jell-O** division of General Foods to a \$100,000 contract involving 100 six-second spots a week.

The volume of that six-second deal represents the biggest thing of its kind since NBC's Joe Culligan took off on his Imagery Transfer expedition.

**NBC TV's dropoff of three nighttime commercial hours in June (as against May) could have this effect: Giving the network the first adverse comparison with the same month of the previous year.**

As is, NBC TV just managed to stay on the plus side for **May**. According to PIB, NBC TV's gross time charges for that month were but 1.1% over May '56.

ABC TV was up 9.3% and CBS TV 11.3%.

**The PIB report for May shows these grosses: ABC TV, \$7,258,807; CBS TV, \$20,331,441, and NBC TV, \$15,878,585.**

For the first five months of the year the **gains over last year stand at: ABC TV, 4.1%; CBS TV, 11.1%; and NBC TV, 5.0%**.

**NBC Radio this week focused the sales pressure in behalf of the network's Nightline package, in which it hopes to garner at least \$5 million a year.**

Two prospects toward which it's directing efforts: Coca Cola and L & M.

**A sign that daytime competition from NBC TV is having repercussions at CBS TV: CBS has lifted the ban against cross-plugs to alternate week advertisers in morning and afternoon slots.**

NBC TV has permitted this for a long time.

**Forecast from NBC TV: The 10 a.m. to 6 p.m. stretch will be 75% sold by the first of August.**

CBS TV meantime is shoring up its daytime schedule with replacements.

**Ad agencies—especially the big ones—have become quite happy about radio network people calling on their clients.**

In fact, several of them are encouraging more of it with this proviso: **Keep the agency aware of what's going on.**

One agency executive rationalized to SPONSOR-SCOPE this week: "We think it's to our advantage for John Karol, Joe Culligan, and Bob Eastman to talk directly to the client. He gets a first hand report on what's happened with radio, and it makes it easier for us to move in with our recommendations."

**John Blair has made it plain this week that it won't cooperate with its stations in disposing of spots made available to them for sale by NBC Radio.**

Blair's cool attitude in this particular instance concerns the network's "no waste" plan, by which affiliates can sell and keep the money for unsold participations. The added proviso: Such spots are recapturable by the network.

The rep's comment to SPONSOR-SCOPE: Blair has made it a policy for some time **not to become involved in any co-op or syndicated program sales practices; this kind of thing can get too involved from every direction.**

**Both the Nielsen and the ARB reports for June put NBC TV ahead of CBS TV from 10: A.M. to 5:30 A.M. weekdays. Here are the figures as conveyed by NBC TV this week:**

SERVICE	NBC TV	CBS TV	NBC'S ADVANTAGE
Nielsen	6.3	6.1	3%
ARB	7.1	5.9	20%

When Ford introduces its flashy new Edsel in a couple of weeks, it will be sold and advertised through the standard automotive channels—limited-line dealers who are supposed to dedicate themselves to the newcomer.

This week, though, marketing men looked at the situation from a longer focal length. Is the day of the limited-dealer numbered? Aren't the super market, the discount house, and the air media writing something on the wall that's unmistakably long-range? This is how the planners see it:

- The function of a dealer is to store merchandise and sell it.
- But the mass media—the air media, in particular—have preempted much of the selling function, leaving the dealer mainly with storage, service, and accounting.
- All of the latter can be done much simpler in gross lots.
- Ergo, the day of the super market, discount house—call it what you will—grows hotter.

Admittedly, Detroit won't go down the A&P trail soon. Yet it has taken some first steps: The air media, with their big pre-sell, are tops on this fall's lists; co-op advertising (for various reasons) is out; so the car now vastly outshines the dealer in the public eye. And the air media will keep it that way.

As the next step, this is what Madison Ave. is guessing: Gradual elimination of the limited-line dealer and emergence of the full-line Chrysler, Ford or GM outlet.

The beer business has had its first big break from the summer weather in three years, and the added sales means more money available for advertising this fall.

Total consumption in June is estimated 20% better than a year ago. That will push volume for the first six months up materially and promote a gemblich promotional mood.

For the first time filter tips can claim a larger share of the cigarette market than the regulars.

The ratio as it now stands: Filter tips, 40.5%; regulars, 39.5%; kings, 20%. A year ago the filters had only about 30% of the market.

A potential upset that has the trade guessing: Winston running ahead of Chesterfield (both regular and king) by the end of the year.

Liggett & Myers has earmarked about \$600,000 for a spot tv puff this fall in behalf of L&M filters.

The agency handling it: Dancer-Fitzgerald-Sample, New York.

Interesting sidelights on P&G's air advertising to bear in mind en route to Cincinnati:

- In the heyday of radio, P&G figured that roughly 60 out of 100 people would hear one of its shows one or more times a week.
- Tv costs are such that today you can slice that figure down to about 20 per 100 on a dollar-for-dollar basis.
- But it isn't just higher costs that keep P&G ad budgets pyramiding—it's new products, too. For about 45% of sales volume comes from items born since 1950.

The liquid detergents have seeped into the household soap business to the extent of about 15% of the market.

The top liquid contenders—reflected in the intensity of current and looming ad campaigns—are Lever's Lux and Wisk, Colgate's Vel, and P&G's Joy and Ivory.

The liquid brands are expected to produce an even greater extravagance of personal use than did the powder detergents: People like to pour liquid. And, even though the directions on the bottle state a thimbleful will suffice, consumers dish it out as though they were hosts at a New Year's Eve party, researchers find.

Kaiser Aluminum joins the long list of Western sponsors this fall with a weekly Sunday (7:30-8:30 p.m.) showing of *Maverick* on ABC TV.

Henry J. liked what he saw in the pilot that ABC TV's *Ollie Treyz* flew out to Honolulu last week and so advised his Aluminum division. Apparently he was impressed by a deal that might turn into a juicy cost-per-1,000.

Evidence of what tv already has done for Kaiser: The company's Chicago office recently reported that sales traceable to the medium were worth at least 20 times the share of tv billings allocated to that office.

What may be a sour note for the horde of music-variety shows scheduled on the tv networks this fall is the dearth of name guests.

Quite a number of top vocalists are telling their agents that they're not interested in one-shot appearances.

**Tom Rockwell**, GAC chairman, remarked this week that his office wasn't eager to sell any more variety shows—because it can recruit name guests only from among the people it represents or play trade favors with.

**Vocalist-m.c.'d shows scheduled on the tv networks this fall now number 11.**

Transfilm, one of the pioneer film commercial firms, is branching into feature production.

One big reason is that competition in the film commercial business has become so stiff that it must look for other sources of revenue.

Transfilm's competitors who have executed a reverse twist: MGM, Screen Gems, Warner Bros., Disney, and Universal.

From the viewpoint of length, the 15-minute and the 90-minute tv shows were the least economical buys this season, says Nielsen.

He gives the cost-per-1,000-per-commercial-minute of the various duration categories thus:

LENGTH	MARCH-APRIL '56	MARCH-APRIL '57	CHANGE
15 Minutes	\$3.67	\$4.17	+14%
30 Minutes	3.83	3.49	- 9
60 Minutes	3.36	3.31	- 1
90 Minutes	5.53	6.09	+10

ARB's answer to the question of how much extra audience a sponsor gets when he buys into late Friday and Saturday film features: 50% over weekday nights.

Bonuses of as much as 100% and 200% on these weekend nights are not uncommon, ARB reports.

(See SPONSOR's Tv and Radio Basics issue, 27 July, for several studies on feature film habits and trends.)

United Artists' failure not so long ago to make a bulk deal with a national advertiser is turning into a bonanza.

Price cited to Revlon, American Home Products, and other prospects for two national uses was \$3.5 million.

UA already has netted that sum from the sales of the same 26 post-1952 features to 48 stations—and without tapping such markets as New York, Chicago, Boston, Cleveland, Detroit, Baltimore, Pittsburgh.

Estimated income from this package over the next 30 months: \$12 million.

For other news coverage in this issue, see Newsmaker of the Week, page 5; New and Renew, page 50; Spot Buys, page 51; News and Idea Wrap-Up, page 52; Washington Week, page 61; SPONSOR Hears, page 64; and Tv and Radio Newsmakers, page 70.



## THE RIGHT APPROACH TO THE CLIENT'S NEEDS!

When you want to improve your golf game, you go out to the course, right? WHIO-TV goes one better . . . they're bringing the golf course to their viewers. Not a golf "set" in the studio, but an actual golf hole complete with sandtraps, approaches, well-manicured green . . . everything but a "built-in tee." *This is another WHIO-TV first!* Two of Dayton's leading professional golfers give instruction with demonstration.

Here we offer authenticity to the golfer's lessons and to the advertiser's needs.

Just another of the facilities that make WHIO-TV one of the best equipped television studios in the country. Best equipped to show your product . . . best equipped to sell your product. Even your greenskeeper (everyone knows that that's your treasurer) will be pleased with the results when you use WHIO-TV. Check with our national caddy, George P. Hollingbery.

**whio-tv**  
CBS

Channel 7 Dayton, Ohio  
ONE OF AMERICA'S GREAT AREA STATIONS

CASE HISTORY - SUPERMARKETS



**Thrifty Scot = 100%  
Plus = Sales  
Mermaid Boost!**

**TWO TRADE CHARACTERS** familiar to all Southern Californians married up in June 1955, when McDaniel's Supermarkets' Thrifty Scot and the KBIG mermaid made big news with a 3000-spot radio contract.

**THE PAIR RENEWED** their vows in June 1956. During that first year, McDaniel's sales in Greater Los Angeles skyrocketed over 100%, to the highest peak in their 34-year history . . . with *no change* in the previous television-advertising format except the addition of KBIG!

**DURING THE SECOND YEAR** of the relationship, ending June 1957, grosses in the nine McDaniel's stores piled up another 90% increase, again with no other change in advertising. "KBIG can take a bow for a substantial share of the credit for this performance" says Albert L. Wolins, McDaniel's general manager.

**WRITES JIMMY FRITZ, PRESIDENT** Jimmy Fritz & Associates advertising agency, Hollywood: "The greatest tribute we can pay KBIG is the enclosed saturation renewal for a third year, and the addition of other radio to supplement your strong foundation."

**MARRY YOUR PRODUCT** to the KBIG mermaid . . . then count the sales progeny!



# Timebuyers at work

**Jay Schoenfeld**, McCann-Erickson, New York, says: "Stations are continually sending material to buyers that's often helpful in making a more efficient 'buy'. But a good deal of other promotional material only adds to the already voluminous paper work that the buyer must sift through each day. Productive time is wasted sorting brochures and pamphlets, and reading details about stations and markets that are often too general or tend to distort or ignore important items. Helpful data would include notice of change in program formats or changes and improvements in a station's facilities. 'Dope' sheets describing various local personalities help the buyer familiarize himself with local shows. Information regarding specific markets such as times of staggered work schedules or a change in local buying habits is extremely useful. Also, data regarding listening habits in specific markets so we can pinpoint the commercials at peak times. Give us all this necessary information and minimize all the puff—and you can be sure we'll read your material thoroughly. Needless to say, we would appreciate that the buyer mailing lists be kept up-to-date."



**Joyce Peters**, Emil Mogul Co., Inc., New York, timebuyer for Cinciana Cough Nips, Ronzoni Macaroni and National Shoes, says: "When buying for a specific product we should take into consideration the qualitative aspect of the spot, in addition to the quantitative. It's not completely satisfactory to know just the program's rating and cost-per-1,000. We should be familiar with other vitally important features of the program—the format, the type of audience delivered and the program's personalities. The qualitative information we're seeking is available from many varied and widespread sources. Consequently, it's often difficult to compile and time-consuming. A partial answer to this problem can be found in the program information sheets

which many station reps supply when submitting availabilities for radio and tv local programming. Many times these sheets not only elaborate on the type of format but list data on personalities and facilities available for live commercials. This type of background is necessary to determine the best in a market. Having these concise reports is most helpful and often enables you to meet your deadline."





....there's more than one  
**\*BIG PAYOFF**  
*in*  
**daytime**  
**television**

**KCMC-TV**

Look at the amazing increase in daytime viewing, as measured in three consecutive Area Telepulse surveys . . .

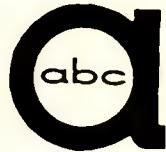
AVERAGE $\frac{1}{4}$ HR. SETS-IN-USE — SIGN-ON 6 P.M.		
SEPT. 1955	FEB. 1956	FEB. 1957
<b>15.7%</b>	<b>21.2%</b>	<b>33.5%</b>
26 COUNTIES	26 COUNTIES	29 COUNTIES

\*Colgate-Palmolive presents "The Big Payoff" on KCMC-TV and CBS Television Monday through Friday, 1-1:30 P.M. CST.

. . . and, in the same 1957 survey, KCMC-TV registers 73% total weekly share of audience throughout its 100-microvolt area!

**POWER---PROGRAMMING---PROMOTION**



**KCMC-TV** 

CHANNEL 6 / 100,000 WATTS  
TEXARKANA, TEXAS-ARKANSAS

WALTER M. WINDSOR  
*General Manager*

RICHARD M. PETERS  
*Commercial Manager*

*Represented by Venard, Rintoul & McConnell*

*Outstanding in*

# ALABAMA

## WSFA-TV

*Montgomery*

**WSFA-TV**, as symbolic of the New South  
as the dramatically modern State

Agricultural Coliseum near Montgomery,  
provides better coverage of the expanding  
Central and Southern Alabama market  
than any other single advertising medium!

That's because WSFA-TV gives you highest-rated  
local and network programming, plus a  
maximum-power VHF signal that covers one-third  
of a state to reach over 1,000,000 people!



The WKY Television System, Inc.

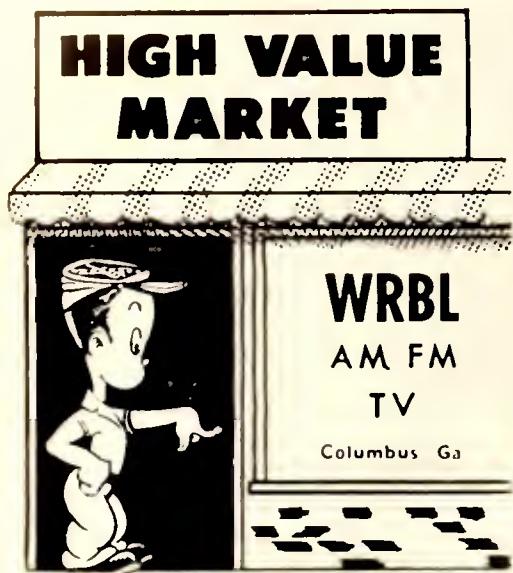
WKY and WKY-TV Oklahoma City

WTVT Tampa - St. Petersburg

REPRESENTED BY THE KATZ AGENCY



## Agency ad libs



### OFFERING OUTSTANDING VALUES IN



The Columbus, Ga. metropolitan area ranks 11th in the nation in Per Family Income, 97th in Population, 98th in E.B.I.

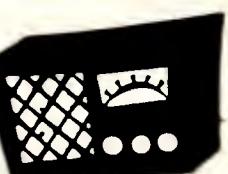


### TV COVERAGE

In our 53-county coverage area of 159,846 TV homes WRBL-TV ranked first in 92% of all Class AA  $\frac{1}{4}$  Hours, first in 87.3% of all Class A  $\frac{1}{4}$  quarter hours, and 68.8 in all Class B  $\frac{1}{4}$  hours.—(March Telepulse)

### RADIO PENETRATION

WRBL radio leads in homes delivered by 55%—day or night monthly. WRBL—over 54,420, Station B—34,940. Best buy day or night, weekly or daily is WRBL (NCS No. 2)



### COMMUNITY PREFERENCE

Community confidence and sales results are proven by a continuously growing family of local advertisers. Your Hollingbery man has proof of local preference for WRBL.

# WRBL

AM - FM - TV

CALL HOLLINGBERY CO.

COLUMBUS, GEORGIA

### The space men have landed

In the beginning—when wrestling was considered the ultimate in entertainment and advertising agencies were just starting to think about forming television departments—tv copy was relegated to radio-copywriters one time, print writers another.

As the medium grew and assignments became frequent, a separate staff was needed and thus began the controversy about which, print or radio writers, made the best tv-copywriters.



Now the returns are in and it was a close race . . . with the space men winning the eight year battle, a victory which, I might say, resulted as much from their longer service, hence greater importance, in the agency as it did from their depth of advertising knowledge.

### He's a master at presentation

Today many agencies have returned to a de-segregated copy setup. In others, though separate staffs are maintained due to the volume of work, the older, wiser, and higher priced print-heads supervise all phases of copy on the accounts to which they are assigned, television included.

Which is as it should be.

It makes no more sense to eliminate tv responsibilities from those of the top copy people than it would to separate three-sheet poster work from 24-sheet.

The schism between tv and print was natural at the outset. It might even have been essential . . . until the more firmly entrenched (meaning less hungry) print chieftains were convinced that television was here to stay and that by ignoring it, they would jeopardize not only their future in the agency but their very presence as well.

The union of these media copy-wise is for better rather than for worse. Here are a few for instances derived from what I've seen by sitting in on copy reviews in *all media*.

The print writer has a bundle of tricks up his sleeve. For example, he is a master at *presenting* ads! Don't think that this isn't important! More good copy goes down the drain because it is poorly presented than because it is shabbily conceived.

He starts out clearly, our print man, saying: "Now let's look at the problem." Then he proceeds to outline same, throwing back at account man and/or ad manager their own phrases. Gradually he works up to a stack of layouts.

But not the big one right off the bat. Never! First, he sets up a straw man or two. "We might have done it this way," he smiles. "Pretty darn good, too. But not good enough." Then he outlines where layout A falls short.



**WCAU**  
PHILADELPHIA

means  
loyalty

Philadelphians are never without WCAU Radio. In a 47-county, 5-state area, they listen to WCAU at home—on nearly 2 million car radios—and when they're away from home.

The fact is, 90% of all Philadelphians who go vacationing stay within WCAU's vast coverage area. This day-to-day impact delivered by WCAU makes every season a selling season for products and services.

You can count, then, on a larger, more loyal prospect list when you sell on WCAU.

**WCAU**  
*Philadelphia*

**RADIO** *The Philadelphia Bulletin Station.*

*Represented nationally by CBS Radio Spot Sales.*

*By far Philadelphia's most popular station. Ask Pulse. Ask Philadelphians.*

# KNX has more listeners in Los Angeles than anybody!

More people listen to KNX . . . daytime or nighttime . . . weekday or weekend . . . than to any other Los Angeles station.\* That's just one reason why 50,000 watt KNX is Southern California's #1 radio station.



\*Pulse of Los Angeles—March—April, 1957

By the time he is ready to turn up the great campaign, everyone's on the edge of his chair.

Drama of presentation isn't the only gimmick in our print-writer's little black bag. Take a look at those comprehensives he shows. The layouts always look *better* than the final ad. Copy blocks are ruled-in lines, not set in type to distract from headline and pix. The logo stands out like a catcher's thumb because of the white margin and the nice bristolboard mat! No other ads are in sight to distract!

Next he discusses ways of merchandising the series. He anticipates good Starch readership ratings and he explains why. He tells how the buried offer at the close of the copy was planned and keyed. He relates a dozen experiences of similar campaigns and explains, from these, why the sub-heads were done the way they were, and how the logotype bridges the fold and the virtue of the second color.

Contrast our poor tv copy man with his poorly drawn story boards, so difficult to present, with so little precedent to fall back upon while explaining the whys of them.

## They'll bring finesse

So I say—welcome to the print writers. We should invite them in warmly. We need them badly, not only as medicine men but as physicians. They'll help with the presentation. They'll make account men and ad-managers feel more comfortable.

In place of dialogue that sounds as if it were written in Junior High School, testimonials that are as phoney as the spiel of a midway barker, basic thinking that's as unsound as the Chinese dollar, they'll give us something better. And there's one other quality they'll add which is missing in much of today's television copy. Call it *finesse*.

Who said television commercials *must* be heavy handed? Obvious? Overbearing? Blatant? Finesse in the writing, in the casting, in the producing will come (more often) when the folks preparing the copy recognize it themselves and know how to apply it. There are a lot of space men who've been dealing in this commodity for decades.

## "An adman ad-libs on tv"

A 192 page book of selected Foreman columns from SPONSOR, released by Hastings House, Publishers, Inc., is now in your bookstore. Bob's pungent commentaries on the broadcast industry and his keen analysis of its problems are illustrated by Al Normandia. The book's eight chapters deal with: The agency and its denizens: Nuts, bolts, commercials; The audience, confound 'em: Sponsors, the care and feeding of: The fine art of video; Research—if you can call it that: The one without pictures—radio: Color or hue, whew!

It adds up to an encyclopedia of entertainment and information. 192 pages, illustrated, retails for \$4.50.



**YOU MIGHT SHOOT AN ARROW 774 YARDS\* —  
BUT . . .**

NIELSEN NCS NO. 2  
NOVEMBER, 1956

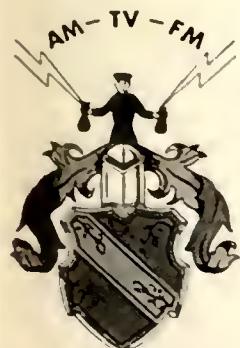
Station	DAYTIME			
	Radio Homes In Area	Monthly Homes Reached	Weekly NCS Circ.	Daily NCS Circ.
<b>WKZO</b>	<b>208,450</b>	<b>107,490</b>	<b>95,520</b>	<b>67,470</b>
B	106,570	43,420	38,670	25,630

**YOU NEED WKZO RADIO  
TO HIT THE TARGET  
IN KALAMAZOO-BATTLE CREEK  
AND GREATER WESTERN MICHIGAN!**

One station dominates Western Michigan—WKZO, CBS radio for Kalamazoo-Battle Creek and Greater Western Michigan. Morning, noon, or night, Pulse ratings show that WKZO nearly *doubles* the share of audience of the nearest competing station.

And check the latest Nielsen figures at the left! In all Nielsen categories, WKZO delivers from 143% to 178% more homes than the second station!

Avery-Knodel can give you all the facts.



*The Fetzer Stations*

WKZO-TV — GRAND RAPIDS-KALAMAZOO  
WKZO RADIO — KALAMAZOO-BATTLE CREEK  
WJEF RADIO — GRAND RAPIDS  
WJEF-FM — GRAND RAPIDS-KALAMAZOO  
KOLN-TV — LINCOLN, NEBRASKA  
Associated with  
WMBD RADIO — PEORIA, ILLINOIS

# WKZO

**CBS RADIO FOR KALAMAZOO-BATTLE CREEK  
AND GREATER WESTERN MICHIGAN**

Avery-Knodel, Inc., Exclusive National Representatives

\*Charles Pierson set this record in 1955.



## "GEE! Gas with more power's for me!"

Commercials on WGN-TV have a way of getting results—because WGN-TV programming keeps folks wide-awake, interested—and watching. For proof, let our specialists fill you in on some surprising WGN-TV case histories and discuss your sales problems.

Put "GEE!" in your Chicago sales

with **WGN-TV** Channel 9  
Chicago

## Shreveport's ONLY ALL NEGRO PROGRAM STATION!



That's why **KANV** is  
**THE** station to use to  
reach this richer-than-average Negro market.

Write, call or wire the **KANV**  
Representative in your area—NOW!

**KANV**  
1050 kc - 250 Watts - DAYTIME  
SHREVEPORT, LOUISIANA

## Women's week

**Family on the move?** In a field famous for mobility (in both job and geography) a good agencyman's wife needs: (1) forebearance; (2) an instinct for real estate; (3) social flexibility and (4) gypsy blood.

"Beyond the natural tendency to cling to the community you consider home, the agencyman and family on the move have an easy road," an agency v.p. told SPONSOR. "There's an unusual homogeneity in ad center suburbs. A farmer moving from Oklahoma to California may run into adjustment difficulties. But the adman tends to find his own level (and language) wherever he may land.

Nevertheless, if your husband gets a tempting job offer which includes relocation, scout out U. S. Chamber of Commerce cost of living statistics before you count the pay increase. Language may be the same in the suburbs, but rents can be very different.

**On entertaining clients:** Wives of agencymen might learn a lesson from Shirley Esty's husband. Shirley is Lennen & Newell a/e on Chicopee Mills, a job that requires the usual amount of social intercourse as well as talent normally demanded of account people.

"My husband is about as far removed from advertising as a man can be," she told SPONSOR. "But we've made the adjustment. We've both found that our business friends don't really like talking shop during social hours, so we entertain them as friends rather than colleagues."

Shirley has distilled two major suggestions from her experience as a top-agency career woman: (1) Never force shop talk at social occasions. (2) Don't plague your husband with your business or household problems.

**Women can be tops in media:** Mrs. Edna Cathcart who's been with J. M. Mathes for 20 years, feels that media holds a bright future for gals who want an agency career. A buyer for the past 14 years in the agency, Mrs. Cathcart is now media director of radio-tv.

"I rose from secretary in the department," she told SPONSOR. "And I still think that's a good way to learn this business. Of course, a girl who's sure she will want to go into media might do well to take a few business courses, not necessarily specifically media or advertising, but some economics and statistics do help. If she isn't sure, her best bet is to become secretary in an agency and try several departments."

Several factors make her chose media as a good career for women: (1) There's less prejudice against them in this area. (2) Media departments tend to have big turnover because lady media buyers marry and men change jobs relatively frequently.

As an added incentive, Mrs. Cathcart mentioned the careers of two former lady buyers who've risen high in agency ranks: Gert Scanlan at BBDO, New York, who is an account executive, and Helen Thomas, v.p. of Street & Finney, New York, who still supervises the buying.



**TOPS**

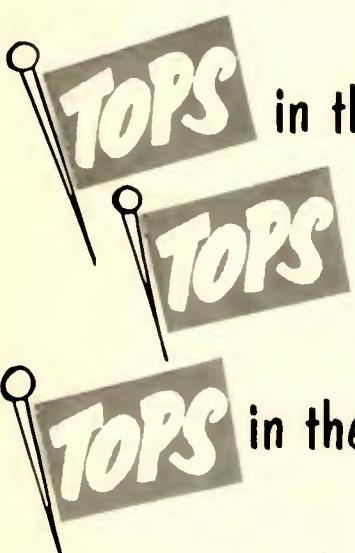
in Rochester, N. Y.

is Channel 10 with

\* **15 of the Top 16 Favorite  
TV Programs!**

in every category!

Comedy, Mystery, Drama, Juvenile  
Western, Quiz, Variety, Serial, Network News,  
Local News & Weather and Sports!



in the Morning Six days out of Seven!

SHARE OF AUDIENCE 60%

in the Afternoon Five days out of Seven!

SHARE OF AUDIENCE 53%

in the Evening Seven days out of Seven!

SHARE OF AUDIENCE 58%

and... out of 459 competitive weekly quarter-hours in Rochester,  
Channel 10 rates FIRST 277 times plus 6 first-place ties!



\*LATEST ROCHESTER TELEPULSE SURVEY MARCH 1957

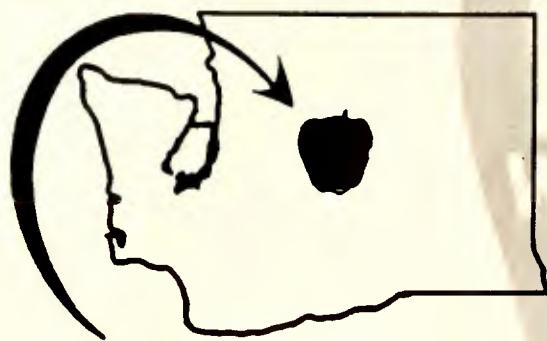
NATIONAL REPRESENTATIVES:  
THE BOLLING CO. WVET-TV  
EVERETT-MCKINNEY WHEC-TV

**ROCHESTER, NEW YORK**

**IT ALL ADDS UP TO**



# AN Essential BUY IN WASHINGTON STATE



The MIDDLE of Washington State, a growing economy based on diversified agriculture\* and metal industries.†

\* The Apple Capital of the World, plus 1,000,000 new acres of irrigated farm lands.

† Alcoa, Keokuk Electro, and other metal industries have selected Wenatchee plant sites due to low-cost hydropower from the Columbia River dam system. More are coming!

# 5000 WATTS 560 KILOCYCLES

KPQ's 5000 W, 560 KC combination gets way out there, covering Central Washington, parts of Oregon, Idaho, and Canada. We know because of our regular mail from those areas. Then too, we have no TV station here, we're separated from Seattle by the high Cascade mountains, and we're many miles from Spokane. YOU CAN'T COVER WASHINGTON WITHOUT GETTING IN THE MIDDLE, AND THAT'S KPQ Wenatchee, Wash.

National Reps: FORJOE AND CO., INC.	Portland and Seattle Reps: ART MOORE & ASSOCIATES
One of the Big 6 Forjoe Represented Stations of Washington State	



The AA STATION

#### That's AUDIENCE APPEAL:

We program to our audience, with SELECTED top network programs plus local color . . . music, news, farm shows, sports — the things people call about, write in for, and participate in.

49th and  
Madiso

#### Adman's "roll" in society

I cannot resist taking issue with your "This We Fight For" in the 22 June 1957 issue: "Admen have learned how to sell everything but their *roll* in society. . . ."

You mention the state of anti-advertising novels and movies as proving your point, but let's look at the rest of the record.

For instance, don't you think admen have learned to *roll* with the punches (of cut budgets, impossible deadlines, clients' wives' fetishes, etc.)?

Haven't they time and again successfully *roll*-ed to a 4 or a 5, when the rest of the world was making the easy 8's and 9's?

Don't they regularly "Roll it down the thruway to see what exit it takes?"

What about the successes of *Roll-lectric*, and *Tootsie-Rolls*, and *Rolls-Royce* (even if their connection with advertising is pretty much limited to the faceless Imperial chauffeur and the shaveless Schweppesman)? (And let it not be said that admen are in the habit of *roll*-ing clients, except, frequently, in the added dough that good campaigns produce.)

Seriously, the subject is not one to make any adman *roll* in the aisles about. I'm sure the industry appreciates your efforts to add deserved dignity and recognition to the *role* of advertising men and women.

Max Gibbons,  
account supervisor,  
Ketchum, MacLeod & Grove, Inc.,  
New York

• Reader Gibbons' role in spotting a typo in the early part of the 22 June issue press run is appreciated.

#### Insecure triumph

In the May 25 issue of SPONSOR we read with extreme interest your editorial titled "spot radio's insecure triumph." Although what you say may well apply generally, it most definitely does not apply to WGN-Radio. Let's look at the record:

1. Although the "prime time" periods (7-10 a.m. and 4-7 p.m.) are the best commercially, WGN-radio within the past year has increased the amount of spot business in the 10 to 4 p.m. pe-

riod by 28%; and in the 7-11 p.m. period the increase has been 55%.

2. WGN-Radio does not "laden" the prime periods with commercials. We do not permit over-congestion and we are not creating advertiser discontent.

WGN allows only three one-minute announcements per quarter hour with a station break on the half hour, which is less than NARTB's standards of practice for radio specifics. We do not permit any double or triple spotting.

We will not accept business for any periods, including "prime time," when it can not be accommodated without crowding, and advertisers have thanked us for doing so.

In fact, we have a waiting list of clients for our "prime time" periods.

3. During the first five months of this year WGN-Radio billings are running 13% over this same period in 1956.

4. WGN-Radio billings from our reorganized, expanded New York office have increased 37% for the first five months in 1957 compared with '56...

We hope that radio stations indulging in the practices outlined in your article will recognize and rectify the harm they are doing to the entire radio industry.

Jim Hanlon,  
public relations manager,  
WGN, Chicago

#### Product publicity

I would like to know what various "publicity" agencies accomplish or hope to accomplish by sending out product press releases to radio editors. Some go so far as to include postal cards asking the radio editors to tell them when they ran the publicity on the station.

We have seen these releases come through on a number of products that never have advertised with us or possibly any other radio station. I don't believe too many stations are so dumb as to use this material but I would like to know.

I can see how a so-called publicity agency . . . could go to his client and say that I got so many free mentions on the air and it didn't cost you anything except my agency fee.

I think that we are willing to use reliable news items from clients on our station but we certainly aren't going to run free publicity about products that never advertise.

James R. Curtis, president  
KFRO Radio, Longview, Texas

## "PROBABLY THE HIGHEST RATED WOMEN'S SHOW IN RADIO!"

### PAT GAY ON KLZ IN DENVER



12:05 NOON...MONDAY THRU FRIDAY

...That's what time buyers from coast-to-coast tell us!

...No wonder—PAT GAY consistently has a PULSE rating of 6 or better.

...More importantly—she SELLS merchandise and pulls mail like crazy!

### LIVE • SPONTANEOUS • EXCITING

With the magic ingredient of listener-participation to keep it fresh and interesting. Literally thousands of housewives on the show in person throughout the year!

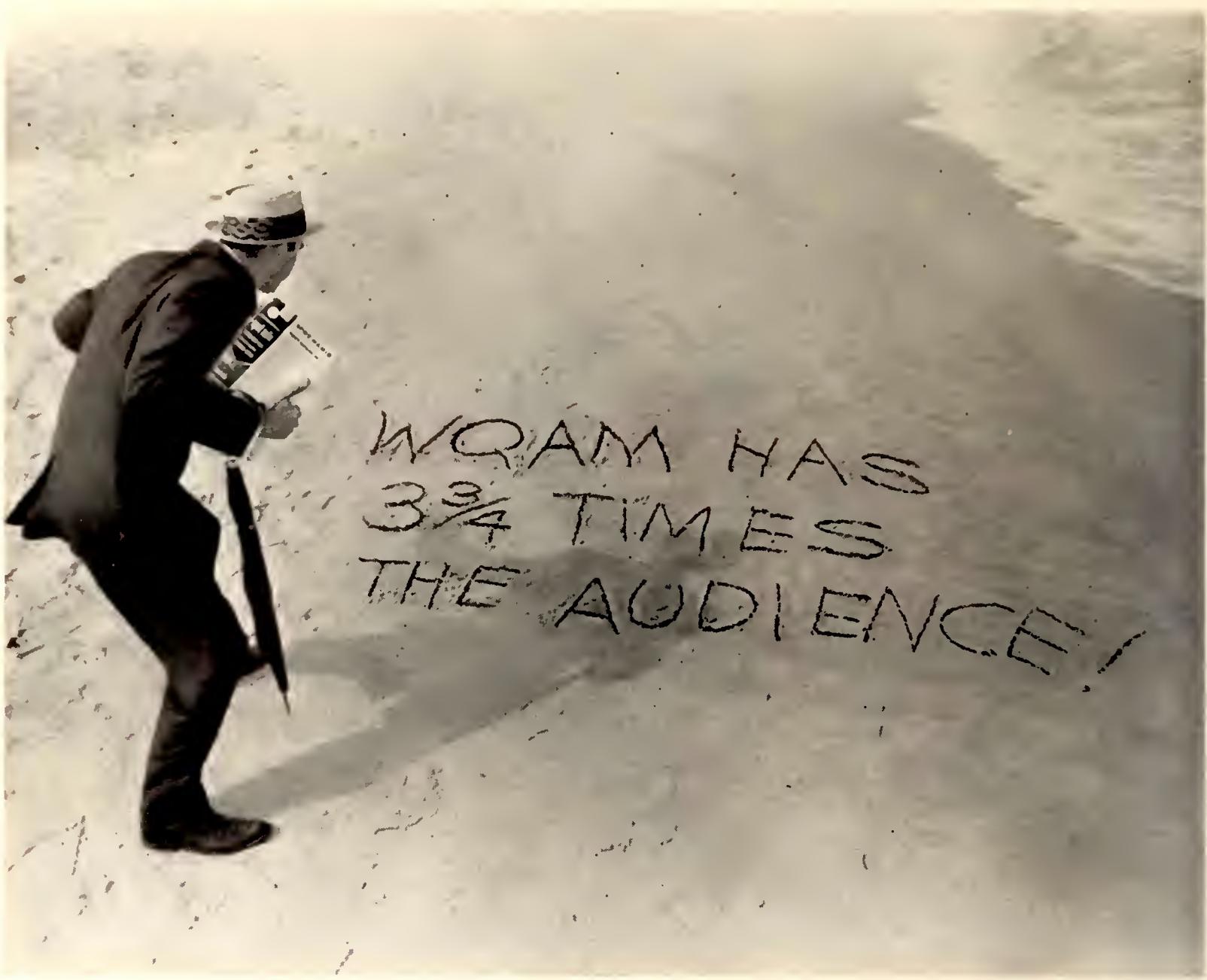
### PUT PAT GAY TO WORK FOR YOU

Phone your KATZ man or  
call Lee Fondren in Denver



**KLZ**  
radio **560**

CBS for the Rocky Mountain Area



<b>WQAM . . . 37.9%*</b>	
Station "A" . . .	10.1%
Station "B" . . .	9.8%
Station "C" . . .	7.3%
Station "D" . . .	6.8%
Station "E" . . .	6.3%
Station "F" . . .	5.6%
Station "G" . . .	5.4%
Station "H" . . .	4.8%
Station "I" . . .	2.7%
Station "J" . . .	1.6%
Others . . . . .	1.3%

\*Hooper — May-June 1957,  
7 a.m. 6 p.m., Mon.-Sat.

The runaway races on! WQAM's previous ad talked of an audience more than 2½ times that of the runner-up station. Now WQAM with 37.9%—enjoys 3-3/4 times the second station's audience. That's what the newest Hooper says, continuing a dramatic, fantastic change in Southern Florida radio listening—and time-buying—since the start of Storz Station programming at WQAM, less than a year ago.

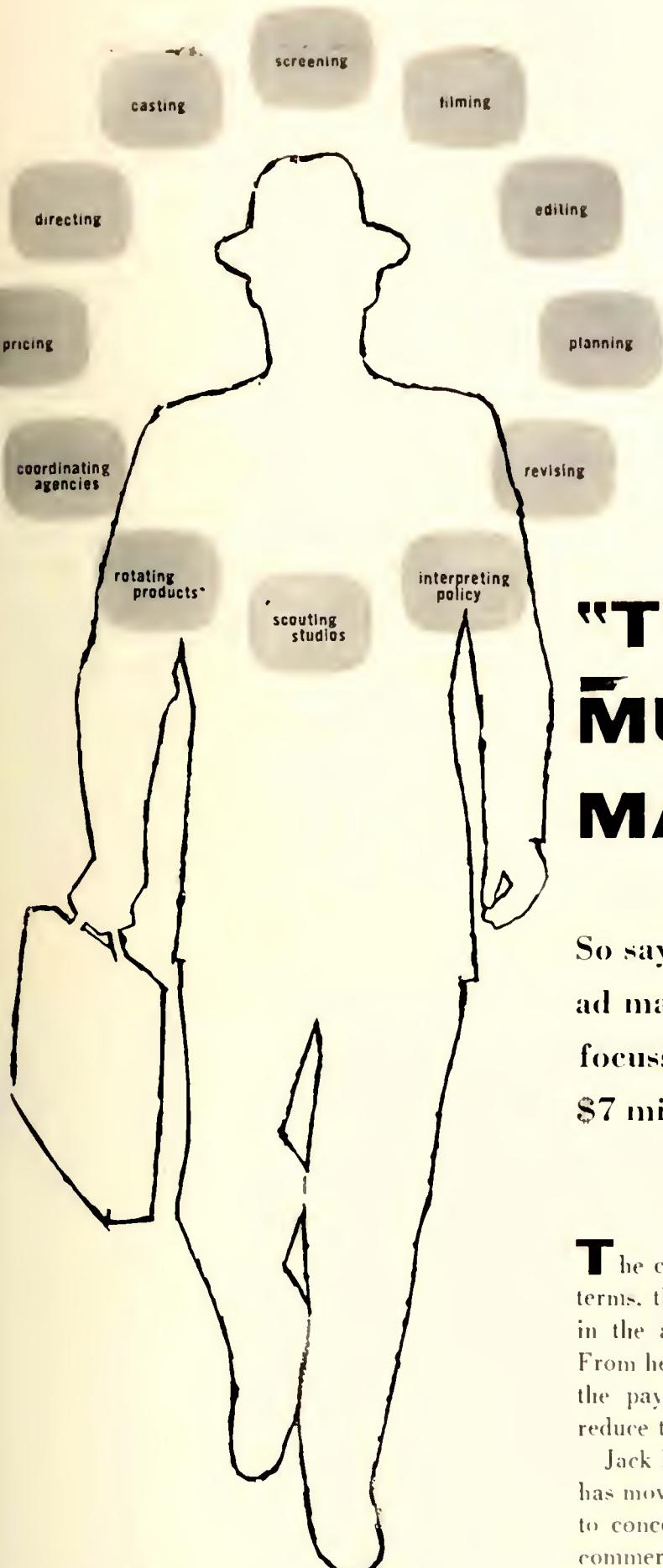
The *latest* Pulse and Trendex have WQAM in first place. So it's unanimous. So don't let 1956 data throw sand in your eyes. Send for a Blair man, or talk to WQAM General Manager Jack Sandler.

## WQAM

*Serving all of Southern Florida with 5,000 watts on  
560 kc. . . . and radio #1 in MIAMI*

**STORZ  
STATIONS**  
TODAY'S RADIO FOR TODAY'S SELLING

WDGY Minneapolis St. Paul  
WHB Kansas City  
WQAM Miami  
REPRESENTED BY JOHN BLAIR & CO.  
**TODD STORZ, PRESIDENT**  
WTIX New Orleans  
REPRESENTED BY ADAM YOUNG INC.



## "TV COMMERCIALS MUST DOMINATE AD MANAGER'S TIME"

So says Helene Curtis management. Company's ad manager now delegates most duties to assistant, focusses on tv commercials. Objectives: protect \$7 million tv investment, get maximum efficiency

by Jane Pinkerton

CHICAGO

**T**he commercial is the payoff in television. Reduced to its simplest terms, this is the thinking behind a dramatic change now taking place in the advertising management strategy of Helene Curtis Industries. From here on in, Curtis' ad manager will spend most of his time making the payoff in television commercials bigger and better—seeking to reduce the margin of error to "almost nothing."

Jack K. Lipson, advertising manager of Curtis for the past five years, has moved out from under the weight of administration and paper work to concentrate on the planning and development of the film and live commercials prepared by three advertising agencies. He'll also spend more time coordinating the work of these agencies. They are Earle Ludgin and Co., Gordon Best Co. and Edward H. Weiss and Co., all headquartered in Chicago where the Curtis plant is located.

This move is a new approach to an old realization that any advertiser spending a lot of money in television needs to protect his investment at every turn. Curtis currently spends about 70% of its \$10 million annual ad budget on tv. Curtis management has plummeted Lipson into the maelstrom of tv to protect this \$7 million investment—and the

**Curtis theory: only the minutes of commercial time are of real importance. Company feels tv selling is so vital it demands top-level attention**

millions more to come. (See SPONSOR 15 October 1956, "Helene Curtis" race with tv.")

In his new role, Lipson is becoming much more than a tv specialist. He's been that for some time. Now he's stepping far beyond the usual line of demarcation between client and agency—and structures are changing to accommodate his new functions.

He'll spend less time on print copy, more on sound tracks. He'll give fewer appointments to media salesmen, more to film studio producers. He'll spend less time comparing background notes with his three agencies, more time coordinating creative tv action with them. He'll cut down on administrative detail, intensify supervision of tv commercials in various live and film studios.

Why has the switch taken place?

The decision to make Lipson a tv creative specialist was made by two

executives in the Curtis higher echelon: Willard Gidwitz, president, and George Factor, vice president.

Their combined thinking ran along these lines: We don't think in terms of hour or half-hour shows, only of the commercial time allowed in those network shows. We want to get the most effectiveness from our time. To insure the best and most reception to our commercials we need to make them as captivating and self-packed as they can possibly be. This applies to all commercials, film or live, network or spot.

They decided this could best be done by having Lipson work more directly with the agencies in the creation and development of content for those three minutes in every half hour which really count—the commercial time allowance. This decision meant re-shuffling of duties at Curtis' and a revamped relationship with the ad agencies.

Willard Gidwitz and George Factor, themselves, have gone beyond the

usual line of duty for top-level client executives in dipping directly into television. They conduct all program, time and talent negotiations rather than merely rubber-stamp recommendations from any of their agencies.

They think they can make a better deal this way, and a faster one. Agency and network negotiators are able to get an on-the-spot answer as well as immediate interpretation of company policy. President Gidwitz and Factor have the authority to juggle products and policy, something which no agency is empowered to do.

The idea of a high-priced, multiple-interest advertising manager concentrating on the newer tv medium is new—and radical. It's even more precedent shattering that his move is into commercial tv production. Ad managers traditionally are inundated with the detail and administration of the advertising process. They're necessarily involved in marketing, distribution, merchandising, media selection and usage, copy and art, personnel and—perhaps most of all—budgets.

Lipson will still have over-all charge of all these elements in the advertising function. The difference: he'll delegate as many jobs as possible to associates:

**Casting is a vital part** of commercial production. Jack Lipson, Curtis ad mgr., (far r.) and Hooper White, tv producer at Earle

Ludgin agency, check models for personality which projects and for hair texture and color. Client wants contrast: sweetness, sultriness



and to his new assistant advertising manager, freeing time which he and management think will lead to improved commercials.

They think the commercials they've used have been good, and they have no quarrel with treatment or content or sales results. But because of the cost involved and the necessity of getting the best possible sales results, they're hitting even harder on quality control.

"The results of tv advertising are so important, the returns from the effectiveness of tv advertising are so big and impressive that it is imperative the tv commercial which is the trigger for sales be the most efficient one possible," So says Lipson, adding "If you don't have an effective commercial you are pouring away the potential of reaching and selling the audience. If a commercial isn't right, you aren't selling. The more effective you can make it, the more people you will sell."

Some commercials, he says, can give you a minus. Others hit only 20% of their potential effectiveness. "We aim for 100% effectiveness. The commercial has to sell merchandise. When we pay \$90,000-plus weekly for *Oh Susanna* show or \$100,000-plus for



**Top management is involved** directly in talent, show, time negotiation. Big three (l. to r.): Gerald Gidwitz, bd. chfr.; Ray Bolger; George Factor, v.p.; Willard Gidwitz, pres. Last season's shows: *What's My Line?*, *Washington Square*, *Oh Susannah!*

each of six *Washington Square* shows we sponsored last season, we bought one thing only: commercial time."

He and Curtis management think this move from a box seat to the backstage area of television is one which will be taken by many another advertiser spending the bulk of his budget in tv. There are quite a few of them.

In the 22 June issue SPONSOR reported that 45 of the top 100 national advertisers are spending 50% or more

of their total ad budgets in television, compared with the six who spend this percentage in newspaper and the nine investing it in magazines. Certainly there is a trend toward advertisers spending time to learn more about tv and what it can do. The risks are big in such an expensive medium, and a basic mistake can cost a company literally millions of dollars. Curtis knows this, and thinks its moves in the direction of firmer commercials control has two major pluses: improvement of the commercial product and the saving of time and money.

In the past year, the three ad agencies have used some 15 different commercial production firms to produce 28 commercials. Some films are used only twice on a network tv show; others may run 20 times in a spot campaign. The range in costs is from \$700, for a test market film shot in only two days, to \$16,000 for a combination animation and live-action sequence. The average film, says Lipson, costs about \$10,000—an investment which led to one of his first moves as a tv creative specialist.

He thinks commercial production can be better integrated by (1) winnowing the 15 studios down to perhaps five and letting them do the bulk of the year's Curtis work or (2) setting up an independent production unit comprised of the best freelance people. Both ideas are being tested in the field now.

If "we consolidate our production work within a few studios, I think we'd get consistently effective commercials and undoubtedly a better price than we are now paying, though price is never

(Please turn to page 66)



REACH, McCLINTON & CO.  
marks 100,000 miles  
of travel and service  
for Beneficial Finance System



**Roller skates** mark fact that Reach, McClinton agency folk have traveled 100,000 miles in servicing the Beneficial account. L. to r., Harold H. Black, senior v.p.; Chas. Dallas Reach, bd. chm.; Alfred E. Mockett, Beneficial adv. mgr.; MacDonald Dunbar, agency med. dir.

## **BENEFICIAL'S MARKETING JIGSAW PUZZLE**

**Finance chain converted to mass medium of radio last fall from direct mail and newspapers. Today, local, spot and network radio get \$1 million of \$2 million ad budget to pull leads and loans for 1,000-plus offices all over U. S.**

**B**eneficial Management Corp. of Morristown, N. J. (a subsidiary of Beneficial Finance Co.), and its New York advertising agency, Reach, Mc-Clinton & Co., were confronted with a marketing jigsaw puzzle last fall.

The loan company had expanded to the point where it had more than 1,000 offices—a numerical weight too heavy for continued direct mail and newspaper solicitation. Because of this growth, it was now ready to move into a mass coverage medium.

Another part to the puzzle: Beneficial for years had been operating local offices under three names in various

parts of the country — Beneficial Finance, Personal Finance and Commonwealth Loan. Beneficial, the parent company, used the Personal Finance designation for most of its offices until it purchased the Midwestern concern of Commonwealth Loan. Not only was the use of three advertised names confusing, the use of the Personal Finance name alone was misleading.

Why? Because until about 10 years ago Personal Finance was the only such name in the loan field. Since then, however, almost every major and minor finance company in the country has promoted its "personal" loans —

and Beneficial thinks it lost a lot of customers to the competition by advertising Personal Finance which encouraged people to get "personal" loans.

Reach. McClinton agency worked with Beneficial management and its advertising director, Alfred Ernest Mockett, to develop a media formula which would serve the expanded number of field offices and get across the name change. A fundamental requisite, of course, was economy.

The decision: spot, local and network radio, supplemented by direct mail and newspaper which previously

had gotten the entire budget. Last fall, the sponsor allocated a sponsor estimated 50% of the total consumer advertising budget to radio—\$1 million from the \$2 million total—in an effort to get the mass audiences of radio. Since October, the station list has grown to 150 and the client anticipates a total of 200 by fall. TV, because of costs involved, is used in four markets.

Harold H. Black, senior vice president of agency and account supervisor on Beneficial, says the radio campaign has been "most successful." He credits the radio effort with this type of result. In New York City, before the company bought its first radio campaign, it surveyed a test group to determine recognition of the Beneficial name. Only a few people had heard of it or could identify it. But two years later, after the city had been exposed to many a Beneficial radio commercial, recognition was "far greater."

At this point, nine months after the start of the national radio campaign, the Beneficial name has replaced the other two corporate names at most of the company's local offices. And, be-

These men are called regional advertising directors, and they're all ad men, as Harold Black explains it. "They know their areas very, very well. They know the state laws which apply to each region, and the laws regulating loan companies vary widely from state to state. They know the people in each community and their tastes, particularly as they relate to radio programs. They know the type of advertising we should buy in each of these markets."

These men do about 60% of the actual timebuying, negotiating at the local level with the stations. The rest of the time is bought through the agency when a spot or network order is involved. The present network vehicle is an *Edward R. Murrow* newscast on a CBS Radio regional network.

**2. Copy:** Because there are state laws which limit content and claims of finance company copy, all Beneficial copy has to be cleared through its own legal department as well as through a legal expert at the agency. He is Stephen Holdampf, Jr., who worked formerly at Beneficial. Holdampf and

The "guilty" borrower is ashamed or chagrined that he needs money, and he is urged not to feel this way and told borrowing can be "just good business." (B) The "casual" borrower, perhaps a bit flip in borrowing and spending money haphazardly, is advised to get a loan only when it is necessary and not for sudden splurges. (C) The "rational" borrower, who considers a loan seriously and objectively, is told in air copy that he can get good, fast service without collateral from Beneficial and that borrowing can be smart business management.

Most people borrow a lump sum to pay off several small debts, says Black. Many of them have overextended themselves in contracting for time payments and find they can't keep up with the monthly drain from several sources. Others, especially at this time of the year, borrow sums for vacations.

Copy doesn't only attempt to sell money and services, he explains. "We want our radio commercials to enhance our corporate identity. We want to instill in listeners a feeling of rea-

**Fall plans** are being made by these agency executives (from L): Reach, Curtis Berrien, v.p., copy-dir.; Herman Raucher, writer; Ted Okon, asst. radio-tv dir.; William H. Brown, Jr., of Beneficial; Douglas N. Raynor, writer. Beneficial plans expansion to more than 200 radio stations from present lineup of 150



cause of continual radio impressions, the new name has pretty well dislodged memory of the former ones.

Here are points in the media checklist used by Beneficial in buying radio.

**1. Planning:** Mockett works closely with Black, who at one time was a copywriter for Beneficial, and with MacDonald (Mac) Dunbar, media director of the agency, in detailing overall strategy. Because the finance company operates 1,000 local companies, it takes very seriously the recommendations of its 10 advertising specialists working in the field.

Curtis Berrien, senior vice president and copy director of the agency, approves claims and appeals.

Writers base their copy approaches many times on results of depth studies conducted by the client. Analysis of these surveys has pinpointed the client's prime advertising targets: average to low income white collar workers, school teachers, plant and factory workers and civil service employees who earn, on the average, \$3,500 a year and borrow, as an average, \$300.

One such study divides all borrowers into three general types of personalities which radio needs to sell. (A)

surance, that they are dealing with the largest in the field and that they need not be worried about being turned down. We're building the idea that we like to say 'yes' when asked for a loan, and that the company is large, reputable and friendly. This is one reason we hire people in the local offices who have a feeling of warmth and of genuine interest in others."

**3. Time buys:** Because the corporate structure of Beneficial is more local than with most national companies, the advertising buy must match the local needs more closely. That's

## RADIO-TV RECRUIT READERS

*Catch-phrase jingle, saturation spot radio spark the Detroit News in drive for increased readership*

**S**elling a newspaper to people who don't read it regularly turned out to be a natural for spot radio and tv. When the *Detroit News* and W. B. Doner & Co., their agency, started planning a circulation drive the media choice was obvious.

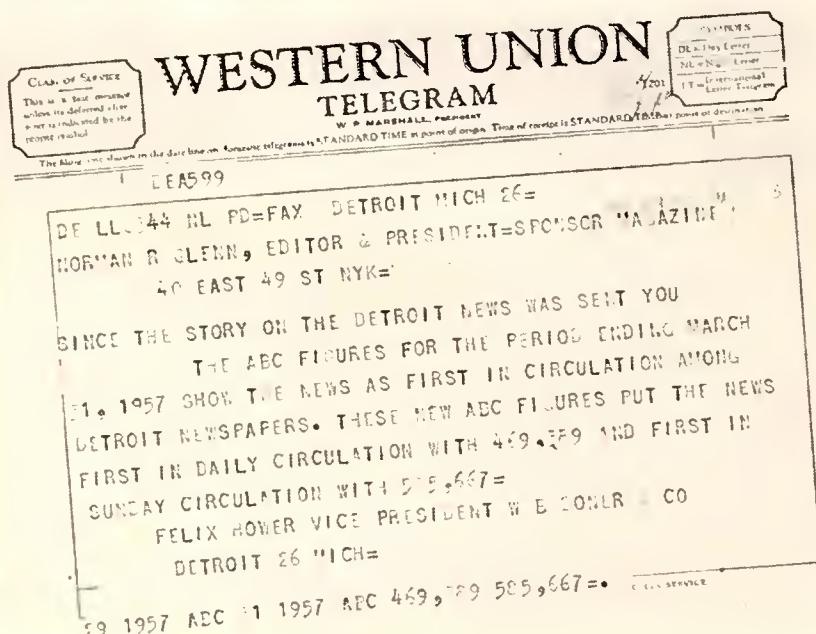
"We couldn't use other newspapers and any advertising we did in *The News* would reach only our present customers," says Jack Alpert, director of promotion and public relations for the paper. "By using tv and radio as our basic tools we hoped to reach those who bought no Detroit paper regularly as well as the readers of the other two dailies."

The strategy has paid off for *The News* in a circulation increase of 15,000 for the daily edition and 19,000 for the Sunday edition over figures of a year ago.

The campaign started 1 February and is still going strong. Radio saturation schedules are running on almost all Detroit and surrounding area stations. The copy, a catchy jingle set to music, uses the catch phrase, "What in the world is going on? If you read *The News* you'll know." The schedules were originally daytime, but nighttime and week-end spots have been added.

Animated cartoon I.D.'s are spotted on WWJ-TV (the *Detroit News*-owned station) at all hours of the day.

The word-of-mouth impact of the campaign has added tremendously to the advertising mileage. As Felix Hower, v.p. of Doner & Co. puts it, "The phrase 'What in the world is going on?' is common and emphasizes *The News* every time it is used." ♦



**Latest figures** on results of the *Detroit News* radio-tv circulation campaign arrived by telegram after the report above was written

### BENEFICIAL *continued . . .*

why the company buys almost every type of radio—programs of news, music, sports, local personalities; adjacencies at almost any hour of the day; announcements both live and transcribed, and of varying lengths; frequencies which best suit the market need and the competitive situation.

It's difficult to draw a buying profile, says Black. "But, generally, we prefer peak tune-in periods when we also get a bigger automobile audience—from 6:30 to 8 in the morning and from 5 to 7 in the evening, usually at the rate of five days a week. We use local personalities when they're good, but quality is not always consistent so sometimes we send out transcriptions. In the latter case, we provide for a 10- or 20-second live tag for giving the local addresses of our offices."

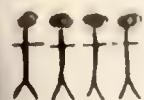
A big factor in the selection of frequency and pattern in any given market is the competition. Beneficial is the largest loan company in the country in terms of number of branch offices, second largest (to Household Finance Co.) when it comes to dollar volume. Last year, Beneficial loaned some \$750 million to almost two million persons.

**4. Results:** Before Beneficial went into its radio schedule last fall the agency recommended it on several bases, one of which was "it seemed to be the most economical way to accomplish our several goals." So says Black, and he adds that the same seems to be holding true today.

"Radio is coming up fast, and a lot of national advertisers are realizing this is true. We're getting a recognition factor from our radio announcements, and we have to have our audience know the company name before they will ever come in that front door."

He and the client keep a running check on the effectiveness of local advertising and the source of inquiries about and requests for loans. Every person who walks into a local office is asked where he heard of the company. "We think with more than 1,000 offices that we get a very accurate sample of reaction to our advertising," says Mockett. "On the basis of all these data, we know business and loans are steadily increasing in areas where we are using radio." ♦

IN MOUNTAIN..  
RESORT AREA



4 OUT OF  
HAVE BREATHIN  
TROUBLE!

**"Watch out"** is warning of E. Manning Rubin, tv and radio director of Cargill & Wilson agency, Richmond. He tells station men "the throat you cut may be your own" in outlining do's and don'ts of media selling to members of Va. Assn. of Broadcasters



## DO YOU SELL LIKE A FISHWIFE?

Agency broadcast expert gives hoked-up demonstration of how tv and radio salesmen are contributing to the 'era of the big throat-cut.' He says honesty and professionalism are needed by salesmen to keep sponsors from moving to other media

*E. Manning Rubin, radio-tr director of Cargill & Wilson agency, Richmond, told the Virginia Assn. of Broadcasters annual meeting how throats are being slit in media selling—using a new and dramatic approach to the familiar do-and-don't admonitions. Here is a condensed version of his recent speech.*

**I**t's the good old summertime now, and vacationitis is sweeping the country. Believe me, I'm raring to go on mine. I've got with me today three presentations from travel representatives. One from the Seashore Representatives Association. One from the

Metropolitan Center Bureau, and one from the High Altitudes Advertising Bureau.

Let's take a look at the seashore pitch:

*Point #1:* Come to the seashore! Why? Well. . . .

*Point #2:* 13% more people drown in fresh water than in salt water according to a recent report.

*Point #3:* And look at this. . . . the incidence of disease, insect and poison-ous animal bites is 88% higher in mountain areas than in seashore areas.

*Point #4:* What's more, the accident rate among pedestrians is 67% greater in metropolitan areas than at

the seashore—I said 67%, mind you.

Well, let's be open-minded and see the next pitch from the big city representative. Let's see, you should relax in the big city because a recent survey:

*Point #1:* Revealed that over 69% of all beach visitors suffer from sunburn or heat exhaustion.

*Point #2:* This same independent research organization also discovered that drownings at mountain lakes and beaches are at an all-time high!

*Point #3:* Here's another surprise, too. . . . did you know that rarified mountain air and pollen cause discom-forting breathing problems to four out of 10 visitors in mountain areas. Four

## **Biggest need: for stations to know agency and advertiser problems in order to do the best sales job**

good reasons why *you* should come to the big city!

This last pitch came from a representative of the High Altitudes Advertising Bureau:

*Point #1:* Salt air proved damaging to eight out of 12 automobiles last year at the seashore. Chevrolets, Fords and Plymouths were particularly hard hit.

*Point #2:* Good gosh! Look at how the rates for food and entertainment soared last year in big cities—over 61% higher than at the mountains.

*Point #3:* What's this? Palate, Inc. revealed something else about food . . .

First, I'd like to know that stations know our accounts and our agency because I don't believe a station can do a job for our clients unless they know enough about them. And the more stations know about their prospects, the easier it is to sell them. How do stations get this information? Well, one good way is to come see us.

When stations come to see us, we tell them about our staff, our accounts, what they sell, how and when they sell it, what they're doing in the market and what problems they might be facing. Unless a station knows that, it's

Next, tell us about your station, its history, your facilities, *your* clients, your *realistic* coverage, your ratings, your mail pulls, your relationships with local merchants, distributors and associations—like food and drug retailers. Tell us about the various successes you've helped your clients to—and that's important!

Remember, your rate card and ratings aren't really enough to sell you to a timebuyer or account executive.

We'd also like to know about the well known local personalities on your staff—why they're popular, the successes they've brought about—why not run a disk or film for us showing them in action?

You ought to also, of course, tell us about your pluses. Like the mer-

## **DO'S AND DON'TS OF STATION SELLING**

**1. DO** know the agency and its accounts. Get a briefing from the agency. This makes more sales, firmer ones. Stations should sell merchandise, not just time.

**2. DO** let the agency and advertiser know about you. Tell them about your market, history, clients, successes. The rate card and ratings, alone, won't sell your station.

**3. DO** go into detail about your plus services, merchandising especially. "Media sell the buyer, but merchandising sells the seller. If seller isn't sold he doesn't sell!"

**1. DON'T** use unprofessional production and performing talent. 40% of one agency group complained of this. Others dislike minimum rehearsals, "cold fish" talent.

**2. DON'T** cut your rates or bargain sharply. Be consistent and give every advertiser the same rate break. "Adherence to published rates is sign of quality, confidence."

**3. DON'T** be dishonest. This applies to dealings with the client, the agency, anyone involved in the air schedule. "It goes right back to selling goods, not time."

that food poisoning at seashore restaurants occurred in one out of every 30 cases last year alone:

*Point #4:* So spend your money wisely and safely in the mountains.

Do travel representatives really talk that way? No sir, not the majority. No sir, that kind of selling seems to be the pride and joy of media representatives—a great many of them being radio and tv salesmen.

But it's up to stations to see that this doesn't happen! Because if everyone's throat-cutting story is realistic and strong enough, clients will believe them all to the point of trusting *no* media. Those in radio know only too well what that could mean: a decrease in advertising expenditures with the resultant decrease in sales.

"What, exactly, do you want to know from us?" a station asked me recently. Well, I'll tell you.

just selling time and, brother, who needs it? Stations should be selling merchandise just as we are. Just the mere fact that an availability has opened up is not of great value to us.

You see, believe it or not, we're not interested in using our clients to increase our billings. We're in business to help our clients sell more goods and services.

But let's get back to what we want to know from stations . . . Well, what about your market—what kind is it? Who lives there? What do they do and earn, what's the growth and economic pattern in your market and what is its probable development?

And it just doesn't make sense to us to be told that we're "crazy" to use this medium or that medium when we've spent long hours, days, weeks determining our goals and how to accomplish them.

merchandising and promotion services. Merchandising is important because where a medium sells the buyer, merchandising sells the seller. And brother if the seller ain't sold, he doesn't sell!

Take the food field—with over 60% of all sales in super markets based on impulse buying, those last three feet in the store are all powerful. If a station can help a client get a display up, he's assuring the client extra sales and, in so doing he's building a success out of the advertising that client is placing on the station.

Or consider the utility interested in moving appliances regardless of brand. It runs a schedule of programs or spots to sell the use of various appliances. Now if the station carrying the advertising can get local appliance dealers to use tie-in adjacencies to push their particular brand and store, it has accom-

plished a valuable merchandising service. Everybody's happy—station, utility and dealer.

I'd like to wind up this "vacation" report with a hopscotch around the nation. You see C&W is a member of the 3AN—The Affiliated Advertising Agencies Network. We are affiliated with agencies like ourselves in 43 major U. S. and Canadian markets—plus 25 Japanese markets! Last week I wrote 20 of the 3AN agencies from Florida to Washington state, from Texas to Massachusetts. I asked them to list things they'd like to see broadcasters practice or improve upon, because I thought it might be enlightening to you and me.

Some 50% of the replies referred to the desire for *better merchandising support from stations*. Creative, consistent merchandising assistance, it seems, is important everywhere.

Over 50% of these agencies protested against the practice of negative competitive selling. In other words, they don't want to take a "vacation," either.

The point about a station selling "time" instead of creatively selling *the station's use to move merchandise* came up in 30% of the replies. Most of these agencies felt that time salesmen call without any particular goal or plan, and so they kill time in more ways than one!

Another major point concerned local station production. "Why can't an announcer look at and rehearse his script thoroughly before air time?" wrote one agency.

And almost every agency wanted stations to give them a more complete picture of the station's market, coverage, facilities, success stories, local personalities. In other words, give 'em a thorough qualitative and quantitative measure of your market and your station, and stop selling just "time."

Overloading the commercial schedule was still another frequently mentioned problem. One fifth of the agencies brought it up.

What about rate cutting? Lots of mentions.

Try going to the Greenbrier and bargaining on room rates. (Why, it's like trying to bargain with Hal Barre at WRVA.) No deal. To us, that uniform adherence to published rates is a sign of quality and confidence. It enables me to know what I can get for my budget without a dozen phone calls. And it assures me that I'm getting the same breaks as the next guy.



Finished commercial shows how "in studio" shooting can produce high realism

## IS IT CHEAPER TO GO ON LOCATION OR BUILD A SET?

"Carrying coals to Newcastle" usually proves expensive but Transfilm did just that to produce a U. S. Rubber commercial and managed to save both time and money.

The assignment from Fletcher D. Richards Inc. was to film a scene of a ship refueling, for a U. S. Rubber Amazon Hose commercial.

A few blocks from the studio are the piers of New York where this is a daily occurrence. But Transfilm built their own ship in the studio instead of taking a crew "on location."

The reasons were simple. The highly defined needs of the storyboard could be best handled under the controlled conditions of the studio. On location the storyboard must be tailored to the limitation of reality. Restrictions on creativity are imposed. There is always the problem of lighting and weather which can upset a production schedule and skyrocket labor costs. A studio offers facilities and control. Sets built with camera angles and lighting in mind, permit the crew to breeze through the assignment.

The resulting commercial, aired on *Navy Log* (ABC TV) turned out realer than real—and much cheaper to boot.



**Improvisation:** Reflections from film cans simulate rippling water; lever gives boat motion. Final touches are given props before actual shooting (below)



# SUMMER TV VIEWING OFF? NOT DURING

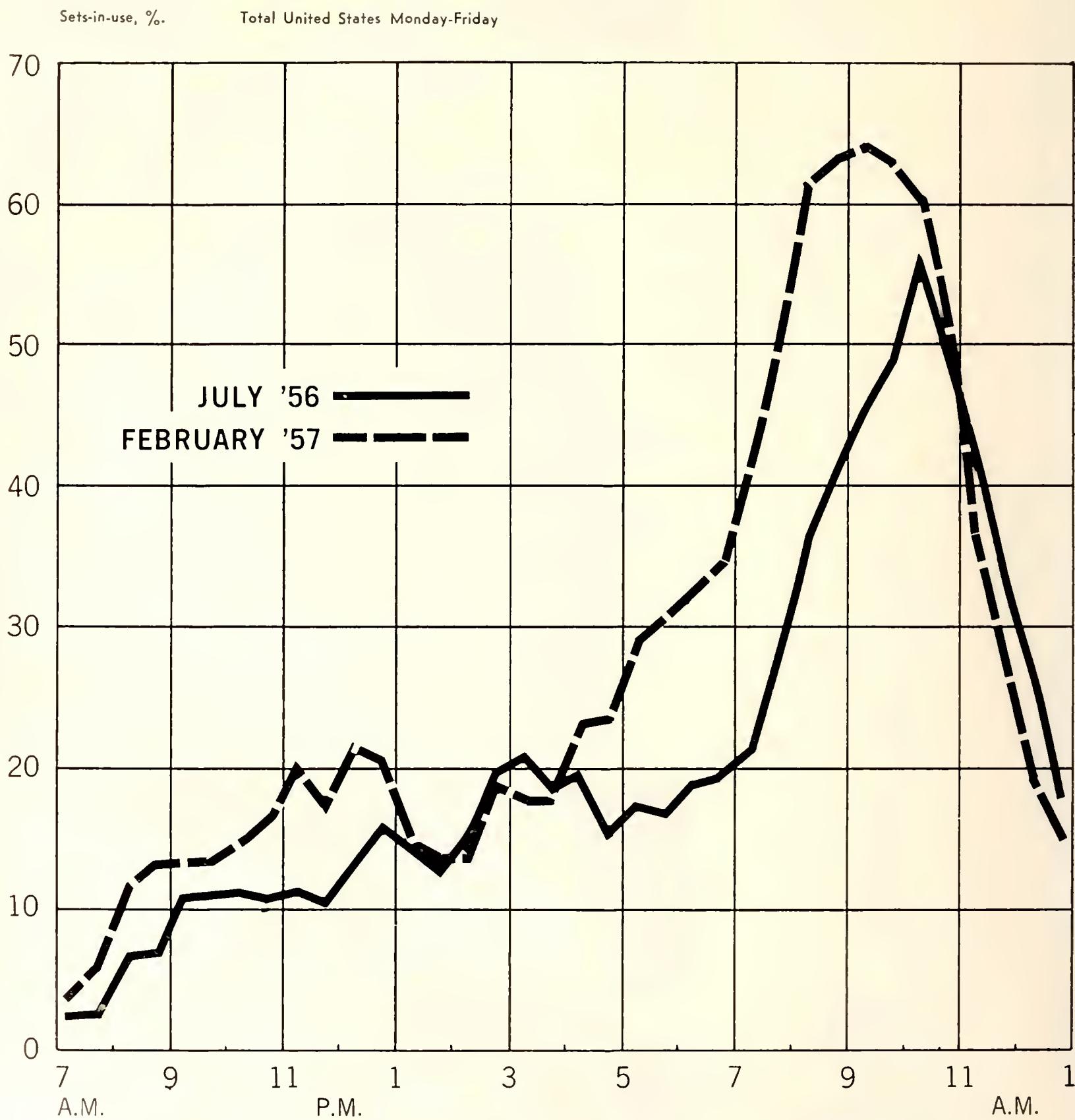
There are few agency men who have to be reminded that tv viewing falls off during the summer. There are more than a few who have to be reminded that this dip does not take place all through the day.

There are, as a matter of fact, time periods which show a higher sets-in-

use figure during the summer than during the winter. This is particularly true of late-night time periods. Whether it's because of the heat, vacation time or because the viewer starts watching at a later time period and wants to get his full quota of tv time, the fact remains that viewers are more

numerous around bedtime during the hot weather months.

The facts on this viewing pattern have been nailed down by Research Director Avery Gibson and Assistant Research Director Marty Goldberg of H-R Television, buttressed with data from ARB's national diary sample. ▀

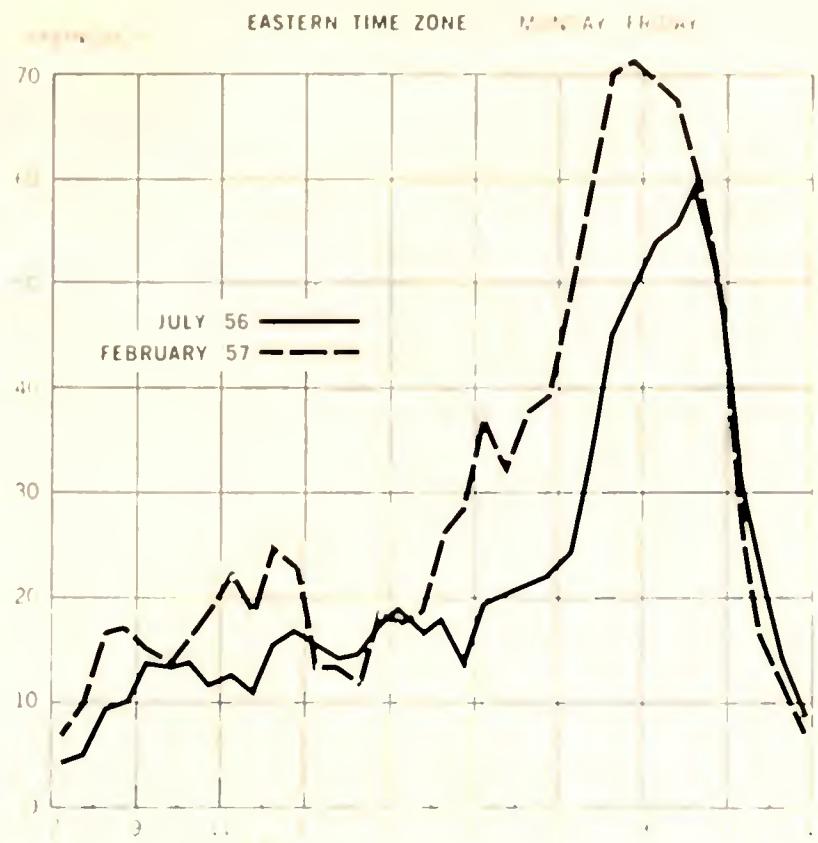


SOURCE: ARB

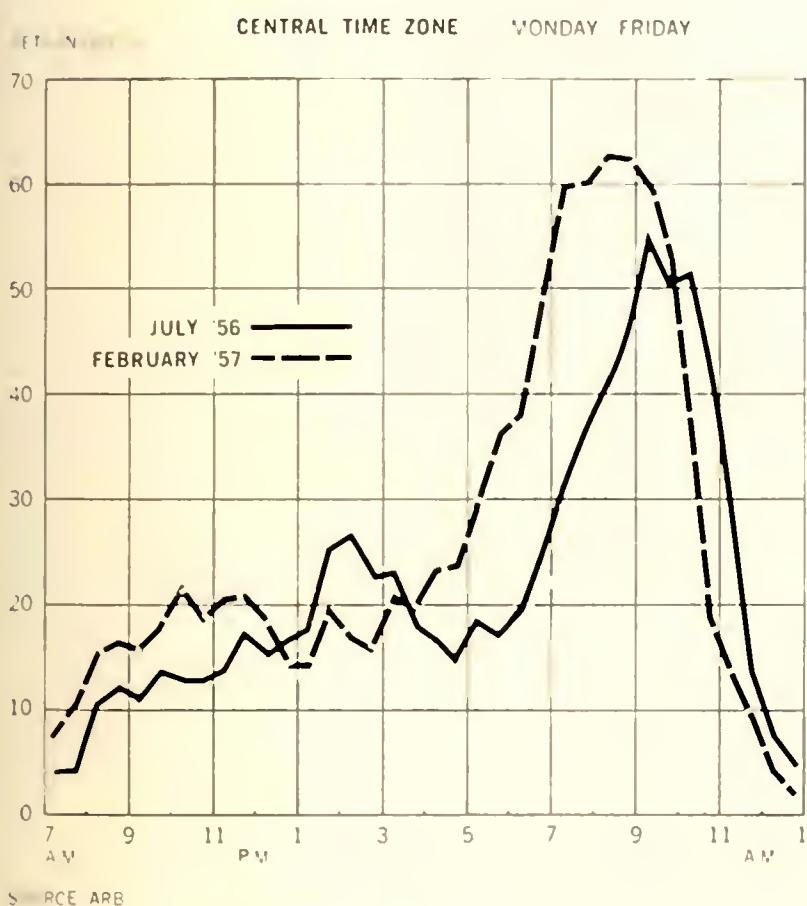
# LATE-NIGHT PERIODS

Increases in summer viewing over winter range as high as 147%, according to ARB data assembled by H-R Television.

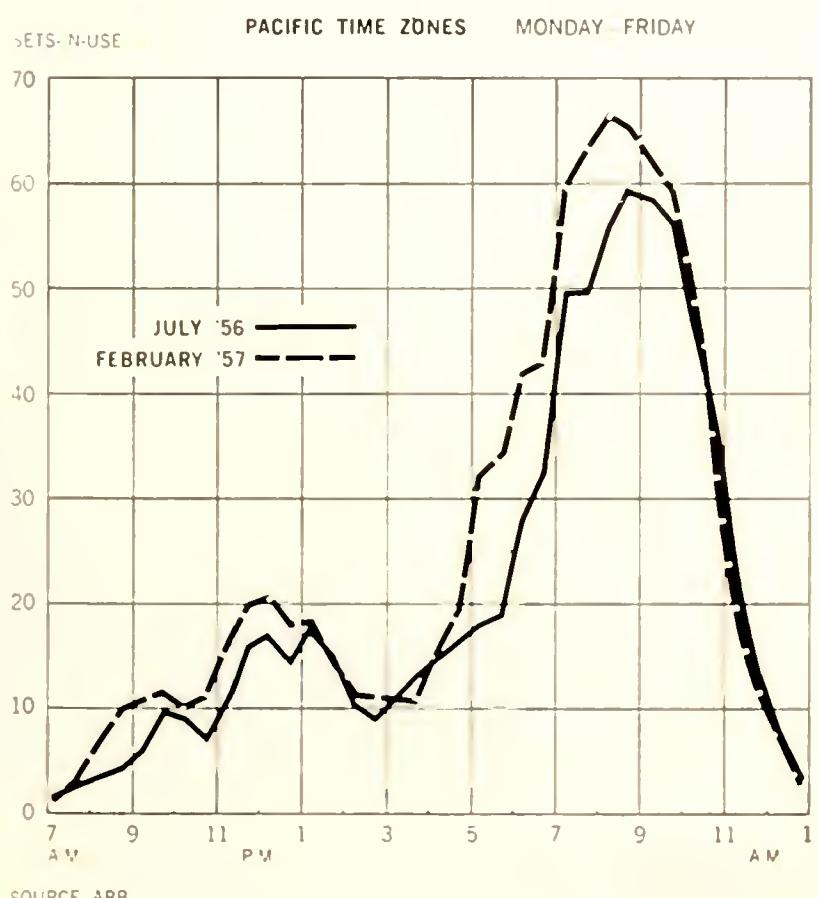
There are also increases in viewing during some afternoon time periods



**Eastern** time zone data reveal July viewing ahead of February by as much as 36% in post-network option time. H-R Television researchers say late night slots are good for selling fans and air conditioners, cold drinks, sun-tan oil, picnic supplies



**Central** time zone viewing shows a marked rise in July over February during the period from Noon to 3:30 p.m. At 12:30 a.m. the July figure is actually 147% higher than in February. Summer pulls ahead of winter viewing as early as 10 p.m.



**National** ARB viewing figures show that summer late night viewing pulls ahead of winter at 11:00 p.m. The increase widens until Midnight, when the summer rating is 40% ahead of the winter figure. Note that these figures are based on N. Y. time



## MISSION ACCOMPLISHED...THE MARKET'S COVERED!

*Every advertiser's mission is to get his story before a responsive market that has purchasing power. How and where to reach such an audience? . . . That's the Keystone success story!*

Before you *cover* a market—it's good to know what to expect in return . . . in the case of Hometown and Rural America, 90 million listeners are reached through KEYSTONE BROADCASTING SYSTEM, representing one of the nation's largest sales potentials.

Keystone makes it easy . . . so easy for advertisers to tap the rich consumer response of Hometown and Rural America.

How best to cover 90 million listeners . . . with *one* medium? This mission *has* been accomplished, and continues to be by the more than 957 Keystone stations that are available in part or parcel to those who recognize the prime importance of Hometown and Rural America as a market. We'll be happy to show you how we can tailor a market to fit your particular needs. Write or phone—no obligation—and a definite pleasure for us!



Send for our new station list

CHICAGO  
111 W Washington  
STate 2-8900

NEW YORK  
527 Madison Ave.  
ELdorado 5-3720

LOS ANGELES  
3142 Wilshire Blvd  
DUNKirk 3-2910

SAN FRANCISCO  
57 Post St  
SUtter 1-7440

- **TAKE YOUR CHOICE.** A handful of stations or the network . . . a minute or a full hour—it's up to you, your needs.
- **MORE FOR YOUR DOLLAR.** No premium cost for individualized programming. Network coverage for less than some "spot" costs.
- **ONE ORDER DOES THE JOB.** All bookkeeping and details are done by Keystone, yet the best time and place are chosen for you.

# TV BASICS / JULY

The ninth TV Basics section continues its regular features in this issue with the exception of Spot Basics. Material prepared for Spot Basics, featuring a comparison of summer and winter television viewing, will be found in this issue as a separate story on page 36. The viewing figures emphasize the fact that late evening viewing is higher in the summer than during the winter. As for the regular Tv Basics features, note that network program averages include summer replacements, a calculation that was not included in the 8 June figures. Readers of the Comparagraph sections will find a substantial number of changes in daytime sponsorships in addition to the program changes that affect nighttime tv lineups in the hot weather.

- 1** Program profile provides costs, sponsored hours data . . . see below
- 2** Index of network tv sponsors has show ratings . . . . . page 40
- 3** Alphabetical index of all shows includes cost data . . . page 44
- 4** Comparagraph gives day-by-day chart of all net shows . . . page 46

## 1. NETWORK PROGRAM PROFILE

### AVERAGE COST OF SPONSORED PROGRAMMING BY TYPES

Cost	Number	Cost	Number	Cost	Number	Cost	Number
Hour drama		Half-hour drama		Situation comedy		Hour comedy-variety	
\$63,111	9	\$26,105	19	\$27,219	16	\$65,555	9
Half-hour comedy-var.		Half-hour adventure		Quiz		Daytime serials	
\$39,607	7	\$27,427	14	\$25,274	11	\$10,429*	7

Averages include summer replacements. \*Per week of five quarter-hour shows; other programs are once-weekly and are all nighttime shows.

### NUMBER OF SPONSORED HOURS: LIVE AND FILM\*

#### Daytime

Network	Sponsored hours	% live	% film
ABC†	3.5	14.3	85.7
CBS†	23.5	95.7	4.3
NBC	16.8	86.6	13.4

#### Nighttime

Network	Sponsored hours	% live	% film
ABC†	16.0	34.4	65.6
CBS	25.0	47.6	52.4
NBC	19.0	50.0	50.0

\*For week of 30 June-6 July †Excluding participation shows.

## 2. HOW COMPETING CLIENTS COMPARE

Third series of major industry categories, advertisers, brands and ratings on web tv start below

Designed to aid advertisers in making quick comparisons between their show ratings and those of competitors, this regular Tv Basics feature runs in two sections. The list below starts off the third series of this data. It will be concluded in the 3 August Tv Basics after which the list of advertisers, with new brand and rating data, will begin over again. These lists cover major industry categories in network tv only. The list below covers automobile accessories, cars and trucks, confections and soft drinks, cosmetics and toiletries, dental and drug products. The next list will cover such groups as food, soap and tobacco. Data are based on material supplied by Broadcast Advertisers Reports, monitored off-the-air by tape recordings, plus Pulse multi-market ratings. Footnotes give further data.

### Industries covered here include autos, cosmetics, drugs

Auto Accessories		Confections and Soft Drinks	
<b>General Motors</b>		<b>American Chicle</b>	
Wide Wide World; NBC; Su-D; A C automotive equipment, Delco batteries, Harrison car air conditioners, Hyatt ball bearings, T3 headlights		Jim Bowie; ABC; F-N; Chiclets, Dentyne, Rolaids	17.5
<b>B. F. Goodrich</b>		Ozark Jubilee; ABC; Sa-N; Chiclets, Dentyne, Rolaids	7.4
Burns & Allen; CBS; M-N; tires	30.6	<b>Coca Cola</b>	
		Mickey Mouse Club; ABC; M-D; soft drink	19.3
<b>Cars and Trucks</b>		<b>Linden's</b>	
<b>American Motors</b>		Captain Kangaroo; CBS; Sa-D; Fifth Avenue candy bar	12.0
Disneyland; ABC; W-N; Rambler autos	25.9	<b>Nestle</b>	
<b>Chrysler</b>		Lone Ranger; CBS; Sa-D; chocolate	11.8
Ray Anthony; ABC; F-N; Plymouth autos	6.5	<b>Pepsi-Cola</b>	
Climax; CBS; Th-N; Chrysler Corp autos & used cars, Plymouth autos	30.4	Cinderella; CBS; Su-N; soft drink	
Lawrence Welk; ABC; Sa-N; Dodge autos & trucks	24.6	<b>Sweets Co. of America</b>	
Top Tunes & New Talent; ABC; M-N; Dodge autos & trucks, Plymouth autos	14.7	Gumby Show; NBC; Sa-D; Tootsie Roll candies	6.2
You Bet Your Life; NBC; Th-N; DeSoto autos	28.7	Heckle & Jeckle; CBS; Su-D; Tootsie Roll candies	9.3
<b>Ford</b>		Howdy Doody; NBC; Sa-D; Tootsie Roll candies	8.4
Tennessee Ernie; NBC; Th-N; Ford autos	20.5	Modern Romances; NBC; Tu-D; Tootsie Roll candies	8.7
Ford Theatre; ABC; W-N; Ford autos	12.4	Texas Rangers; CBS; Sa-D; Tootsie Roll candies	13.5
Zane Grey; CBS; F-N; Ford autos	21.8	Tic Tac Dough; NBC; Tu-D; Tootsie Roll candies	5.6
<b>General Motors</b>		<b>Cosmetics and Toiletries</b>	
Crossroads; ABC; F-N; Chevrolet autos	15.3	<b>Alberto-Culver Co. of Hollywood</b>	
Garry Moore; CBS; W-D; Chevrolet autos	9.1	Modern Romances; NBC; Tu-D; VO-5 hair preparations	8.7
Dinah Shore; NBC; Th-N; Chevrolet autos & trucks	10.7	<b>American Home Products</b>	
		D. Edwards; CBS; T, Th-N; Aero-shave	11.9

Data on page 40 and on page 42 are based on Broadcast Advertisers Reports for the week ending April 1. More detailed data, such as length and placement of commercials, can be found in BAR reports themselves. Not included here are buys in participation shows, such as NBC's "Today." Ratings are based on a Pulse 23-market weighted average material for the

week ending 7 April. All ratings are averages for the week, e.g., ratings for segmented shows do not necessarily show the audience for the actual segment sponsored by the client. All time purchased by advertisers follows name of network: "N" means night, "D" means day, days of week are abbreviated. For exact time of show, see Comparagraph itself.

**Nothing**



*takes the place of interviews*

*in the*

*home*



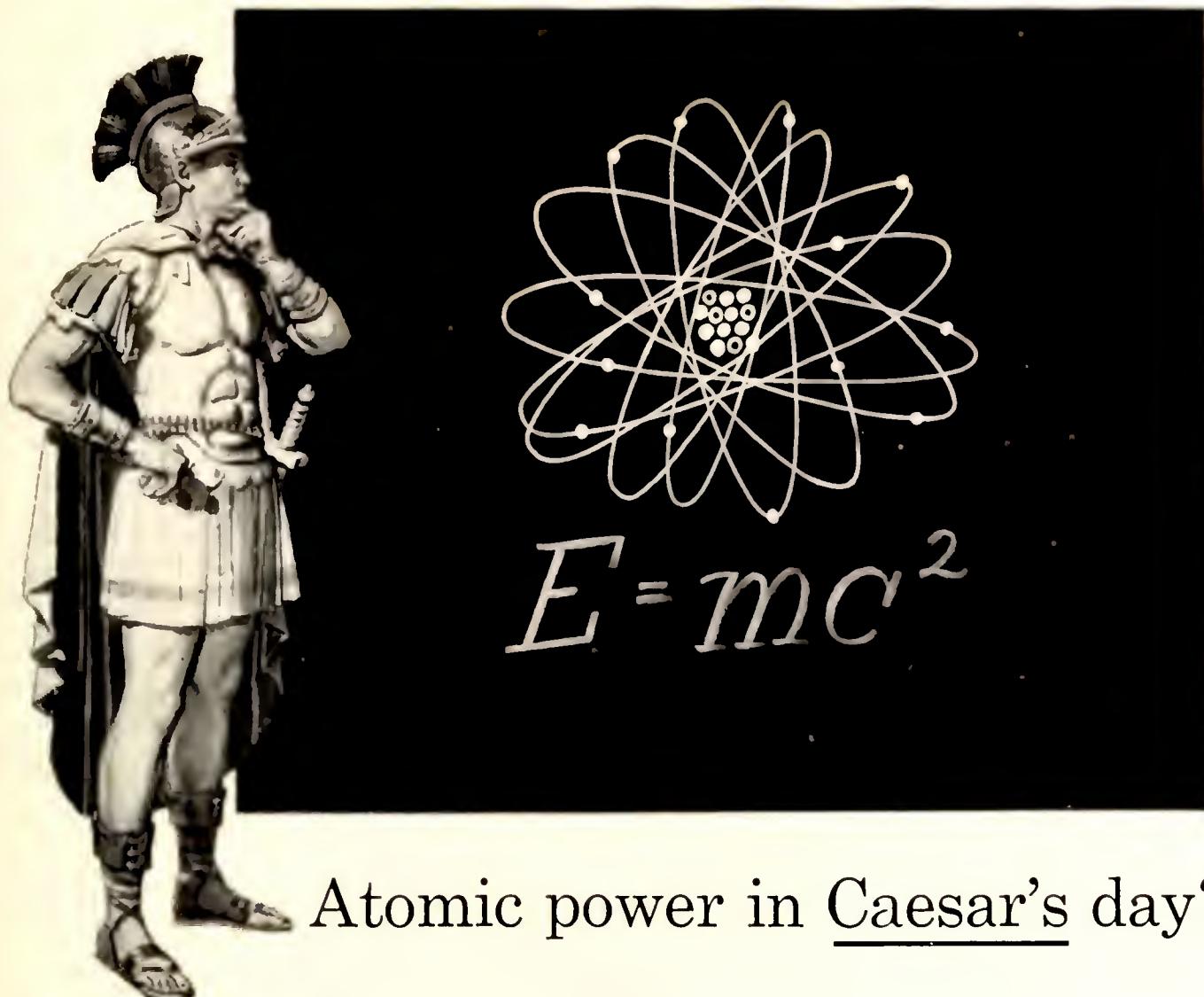
Since 1941 Pulse has rung doorbells  . . . interviewed millions! The industry's largest, most scientific sampling.

## 2. HOW COMPETING CLIENTS COMPARE

*continued . . .*

Mr. Adams & Eve; CBS; F-N; Lustre Creme shampoo, Lustre Net	22.2
Strike It Rich; CBS; Tu,W,F-D; Cashmere Bouquet soap, Lustre Creme shampoo, Lustre Net, Palm-olive soap	8.2
<b>Gillette Co.</b>	
Cavalcade of Sports; NBC; F-N; Foamy shave, razors & blades	19.1
<b>Grove Laboratories</b>	
Today; NBC; W-D; Fitch hair preparations	3.9
<b>Hazel Bishop</b>	
Beat the Clock; CBS; F-N; Liquid make-up, lipstick	13.4
Douglas Edwards; CBS; F-N; dry skin cleanser	11.9
<b>Helene Curtis Industries</b>	
Oh Susanna; CBS; Sa-N; spray net	20.0
What's My Line; CBS; Su-N; Suave, Stopette deodorant, Enden shampoo	28.2
<b>Andrew Jergens</b>	
Steve Allen; NBC; Su-N; Woodbury deodorant soap, Woodbury shampoo	26.4
<b>Lanolin Plus</b>	
Hold That Note; NBC; Tu-N; Lanolin Plus products	9.9
<b>Lever Bros.</b>	
Private Secretary; CBS; Tu-N; Dove soap	20.7
Vidco Theatre; NBC; Th-N; Lux soap	18.0
<b>Mennen</b>	
Boxing; ABC; W-N; shampoo, shave creams, skin bracer, spray deodorant	13.3
Today; NBC; Th-D; spray deodorant	3.9
<b>Procter &amp; Gamble</b>	
As The World Turns; CBS; M-F-D; Camay soap	7.0
Guiding Light; CBS; M-F-D; Ivory soap	10.0
I Love Lucy; CBS; M-N; Lilt home permanent	37.7
This Is Your Life; NBC; W-N; Prell shampoo	24.3
Jane Wyman; NBC; Tu-N; Ivory soap	24.0
Loretta Young; NBC; Su-N; Camay soap	23.8
<b>Purex</b>	
Big Surprise; NBC; Tu-N; Sweetheart soap	15.2
<b>Revlon</b>	
\$64,000 Challenge; CBS; Su-N; Satin Set	27.1
\$64,000 Question; CBS; Tu-N; Clean & Clear, Love Pat powder, Satin Set	32.7
20th Century Fox; CBS; W-N; Clean & Clear, frosted nail enamel, Futurama lipstick cases, lipstick, Love Pat powder, Silken Net	18.5
<b>Sales Builders</b>	
Panic; NBC; Tu-N; Max Factor Creme Puff	18.5
<b>Schick</b>	
Dragnet; NBC; Th-N; electric shavers	24.1
<b>Shulton</b>	
Cinderella; CBS; Su-N; Desert Flower cologne & lotion, Escapade cologne, Old Spice hair groom tonic, shampoo & shave products	
<b>Sterling Drug</b>	
The Vise; ABC; F-N; Molle shave cream	9.8

<b>Toni</b>	
Blondie; NBC; F-N; Deep Magic facial cleanser	19.5
People Are Funny; NBC; Sa-N; Silver Curl home permanent, Tonette home permanent	20.5
Queen For A Day; NBC; M-D; Tonette & Toni home permanents	11.7
Talent Scouts; CBS; M-N; Deep Magic, Silver Curl home permanent, Tonette & Toni home permanents	29.6
Tic Tac Dough; NBC; M-D; Silver Curl home permanent, Tonette & Toni home permanents, White Rain shampoo	5.6
You Bet Your Life; NBC; Th-N; Deep Magic, Prom home permanent	28.7
<b>Wildroot</b>	
Robin Hood; CBS; M-N; cream oil, Formula #2	24.0
<b>Dental Products</b>	
<b>American Home Products</b>	
Love Of Life; CBS; Tu-D; Kolynos toothpaste	8.9
<b>Bristol-Myers</b>	
Arthur Godfrey; CBS; M,W-D; Ipana toothpaste	9.9
Alfred Hitchcock; CBS; Su-N; Ipana toothpaste	22.4
Mickey Mouse Club; ABC; W,Th,F-D; Ipana toothpaste	19.3
Playhouse 90; CBS; Th-N; Ipana toothpaste	30.7
<b>Colgate-Palmolive</b>	
Big Payoff; CBS; M-F-D; Brisk toothpaste, Colgate dental cream	8.7
Mighty Mouse; CBS; Sa-D; Colgate dental cream	15.5
Millionaire; CBS; W-N; Colgate dental cream	24.0
Strike It Rich; CBS; M,W,Th,F-D; Brisk toothpaste, Colgate dental cream	8.2
<b>Lever Bros.</b>	
Video Theatre; NBC; Th-N; Pepson dent toothpaste & brushes	18.0
<b>Procter &amp; Gamble</b>	
Brighter Day; CBS; M,W,Th,F-D; Gleem toothpaste	7.0
Wyatt Earp; ABC; Tu-N; Gleem toothpaste	25.2
People's Choice; NBC; Th-N; Gleem toothpaste	20.5
Queen For A Day; NBC; Tu,Th-D; Gleem toothpaste	11.7
Search For Tomorrow; CBS; M-F-D; Gleem toothpaste	9.8
This Is Your Life; NBC; W-N; Crest toothpaste	24.3
Loretta Young; NBC; Su-N; Gleem toothpaste	23.8
<b>Sterling Drug</b>	
Modern Romances; NBC; W-D; Dr. Lyons tooth powder	8.7
True Story; NBC; Sa-D; Dr. Lyons tooth powder	
<b>Drug Products</b>	
<b>American Home Products</b>	
D. Edwards; CBS; M-Th-D; Anacin, Bisodol, Heet, Infra Rub	11.9
Love Of Life; CBS; M-F-D; Anacin, Bisodol, Heet, Infra Rub	8.9
Name That Tune; CBS; Tu-N; Anacin	19.1
Secret Storm; CBS; M-F-D; Anacin, Heet, Infra Rub, Outgro	7.0
<b>B C Remedy</b>	
Today; NBC; F-D; headache powders & tablets	3.9
<b>Bristol-Myers</b>	
Arthur Godfrey, M,W-D; Bufferin	9.9
Alfred Hitchcock; CBS; Su-N; Bufferin, Minit-Rub liniment	22.4
Playhouse 90; CBS; Th-N; Bufferin	30.7
<b>Johnson &amp; Johnson</b>	
Heckle & Jeckle; CBS; Su-D; band-aids	9.3
Garry Moore; CBS; F-D; baby products, band-aids	9.1
Our Miss Brooks; CBS; F-D; baby products, surgical dressings	8.2
Robin Hood; CBS; M-N; band-aids	24.0
Today; NBC; Th-D; back plaster	3.9
<b>Kendall Co.</b>	
Afternoon Film Festival; ABC; M, W-D; Blue Jay corn plasters	3.1
Captain Kangaroo; CBS; Th-N; Curad bandages	12.0
Circus Time; ABC; Th-N; Curad bandages	8.2
<b>Lewis-Howe</b>	
Jonathan Winters; NBC; Tu-N; Tums	7.7
<b>Luden's</b>	
Captain Kangaroo; CBS; Sa-D; cough drops	12.0
<b>Mennen</b>	
Robert Montgomery; NBC; M-N; Baby Magic	19.5
<b>Mentholatum</b>	
Bob Crosby; CBS; M-D; chest rubs	8.7
<b>Miles Laboratories</b>	
Broken Arrow; ABC; Tu-N; Alka Seltzer	19.2
Mickey Mouse Club; ABC; M-D; Bactine, One-A-Day vitamins	19.3
News; NBC; W,F-N; Alka Seltzer, One-A-Day vitamins	10.3
Queen For A Day; NBC; Th-D; Alka Seltzer; One-A-Day vitamins	11.7
Tennessee Ernie; NBC; Th-D; Alka Seltzer, One-A-Day vitamins	5.8
<b>Norwich Pharmacal</b>	
Arthur Godfrey; CBS; Tu-D; Pepto Bismol	9.9
<b>Noxzema</b>	
Perry Como; NBC; Sa-N; skin cream	35.3
<b>Pharmaceuticals</b>	
Amateur Hour; ABC; Su-N; Geritol, Niron, RDX tablets, Serutan, Sominex, Zarum	6.0
Sunday News Special; CBS; Su-N; Geritol, Sominex, Zarum	13.7
To Tell The Truth; CBS; Tu-N; Geritol, Serutan, Sominex	17.9
<b>Rexall Drug</b>	
Steve Allen; NBC; Su-N; Intral liniment, Rybutol vitamins	26.4
Tonight; NBC; Th-N; Intral	4.2
<b>Sterling Drug</b>	
Detective's Diary; NBC; Sa-D; Bayer aspirin	
Modern Romances; NBC; W,F-D; Bayer aspirin, Dr. Lyons tooth powder, Phillips milk of magnesia	8.7
True Story; NBC; Sa-D; Bayer aspirin, Dr. Lyons tooth powder, Phillips milk of magnesia	
The Vise; ABC; F-N; Bayer aspirin, Phillips milk of magnesia	9.8
<b>Warner-Lambert Pharmaceutical</b>	
Your Hit Parade; NBC; Sa-N; Bromo Seltzer	22.4
<b>W. F. Young</b>	
Today; NBC; W-D; Absorbine	3.9



## Atomic power in Caesar's day?

*Certainly!*

It was there, in the ground, in the air and water. It always had been. There are no more "raw materials" today than there were when Rome ruled the world.

The only thing new is knowledge . . . knowledge of how to get at and rearrange raw materials. Every invention of modern times was "available" to Rameses, Caesar, Charlemagne.

In this sense, then, we have available *today* in existing raw materials the inventions that can make our lives longer, happier, and inconceivably easier. We need only knowledge to bring them into reality.

Could there possibly be a better argument for the strengthening of our *sources* of knowledge—our colleges and universities? Can we possibly deny that the welfare, progress—indeed the very *fate*—of our nation depends on the quality of knowledge generated and transmitted by these institutions of higher learning?

It is almost unbelievable that a society such as ours, which has profited so vastly from an accelerated accumulation of knowledge, should allow anything to threaten the wellsprings of our learning.

*Yet this is the case*

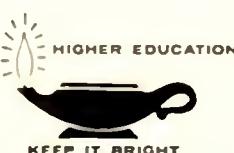
The crisis that confronts our colleges today threatens to weaken seriously their ability to produce the kind of graduates who can assimilate and carry forward our rich heritage of learning.

The crisis is composed of several elements: a salary scale that is driving away from teaching the kind of mind *most qualified* to teach; overcrowded classrooms; and a mounting pressure for enrollment that will *double* by 1967.

In a very real sense our personal and national progress depends on our colleges. They *must* have our aid.

Help the colleges or universities of your choice. Help them plan for stronger faculties and expansion. The returns will be greater than you think.

If you want to know what the college crisis means to you, write for a free booklet to: HIGHER EDUCATION, Box 36, Times Square Station, New York 36, New York.



*Sponsored as a public service, in cooperation with the Council for Financial Aid to Education*

### 3. ALPHABETICAL PROGRAM INDEX

#### Sponsored Nighttime Network Programs 6-11 p.m.

PROGRAM	COST	SPONSORS AND AGENCIES	PROGRAM	COST	SPONSORS AND AGENCIES
Action Tonight: My-F (7 15 start)	\$12,500	Amer Tobacco, SSC&B; alt wks open	*Lux Video Theatre: Dr-L	43,000	Lever Bros, JWT
Adventure Theatre: A-F	9,750	Amer Tobacco, BBDO; alt Warner-Lambert, SSC&B	*Masquerade Party: Q-L	22,000	Asso Products, Grey; (last 7/31), Max Factor, Anderson-McConnell
Steve Allen Show: V-L	63,000	S. C. Johnson, Needham, Louis & Borby; Pharmacraft, JWT; Greyhound, Grey	Meet McGraw: My-A-F	33,000	P&G, Benton & Bowles
Amateur Hour: V-L	23,000	Pharmaceuticals, Kletter (last 6/23); Hazel Bishop, Spector (7/1 start)	Meet the Press: I-L	7,500	Johns Manville, JWT (last 6/23); alt wks open
Red Barber's Corner: Sp-L	3,000	State Farm Ins, NLB	Millionaire: Dr-F	32,000	Colgate, Bates
Beat the Clock: Q-L	18,000	Hazel Bishop, Spector (off 6/21 alt sust)	Mr. Adams & Eve: Sc-F	41,000	Colgate, L&G; R. J. Reynolds, Esty
Big Moment: Dr-F (7/5 start)	9,500	Amer Tobacco, SSC&B; Ralston Purina, Gardner	*Arthur Murray Party: V-L	**	Purex, E. H. Weiss; Speidel, NCGK (last 6/25); Bristol-Myers, Y&R (7/1 start)
Blondie: Sc-F	37,500	Nestle, B. Houston; Toni, Tatham-Laird, C. E. Frank	My Favorite Husband: Sc-F	10,500	Amer Tobacco, BBDO
Bold Journey: A-F	8,000	Ralston Purina, CBB	Name that Tune: Q-L	23,000	Kellogg, Burnett; Whitehall, Bates
Jim Bowie: A-F	32,000	Amer Chicle, Bates; Chesebrough-Ponds, Mc-E	Navy Log: Dr-F	32,000	Amer Tobacco, SSCB; U.S. Rubber, F. D. Richards
Broken Arrow: A-F	31,000	Milco, Wade; Asso Products, Grey	NBC News: N-L	9,500††	American Can, Compton (last 7/15); Miles, Wade; Sperry-Rand, Y&R Time-Life, Y&R; 1 seg & 2 alt segs open
Buccaneers: A-F	24,000	Sylvania, JWT	Ozzie & Harriet: Sc-F	36,000	Eastman Kodak, JWT
Burns & Allen: Sc-F	33,000	Carnation, Wasey; Goodrich, BBDO	Panic: Dr-F	36,000	L&G, Mc-E; Max Factor, DDB
Caesar's Hour: V-L (last 5/25)	114,000	Babbit, DFS; Benrus, L&G, Knomark, Mogul; Quaker Oats, NLB; Wesson Oil, Fitzgerald	Pantomime Quiz: Q-L	8,000	Amer Oil, J. Katz; Hamm, Camp-Mithun; Time-Life, Y&R
Cavalcade of Sports: Sp-L	35,000	Gillette, Maxon	People Are Funny: M-F	24,000	R. J. Reynolds, Esty; Toni, North
Cheyenne: A-F	90,000	Gen Elect, Y&R, BBDO & Grey	People's Choice: Sc-F	34,000	Borden, Y&R; P&G, Y&R
Circus Boy: A-F	34,000	Reynolds Alum, Clinton E. Frank, Chrysler, Mc-E	Playhouse 90: Dr-L&F	117,000	Amer Gas, L&G; Bristol-Myers, BBDO; Philip Morris, Burnett
Climax: Dr-L	55,000	Chesebrough-Ponds, JWT & Mc-E	Press Conference: I-L	8,500	Corn Prod, C. L. Miller
Conflict: Dr-F	90,000	Campbell Soup, BBDO; Lever Bros, BBDO	Private Secretary: Sc-F	36,000	Lever, OB&M; Sheaffer, Seeds
Joseph Cotten Show: Dr-F	38,000	Amer Chicle, Bates; Williamson-Dickie, Evans (alt wks 10-10:30); co-op 10:30-11	Richard Diamond: My-A-F (7/1 start)	13,500	Gen Foods, B&B
Country Music Jubilee: Sc-F	18,000	Chevrolet, Camp-Ewald	Rin Tin Tin: A-F	32,000	Nabisco, K&E
Crossroads: Dr-F	31,000	Colgate, Brown (last 6/27); R. J. Reynolds, Esty (off 7/4, wkly)	George Sanders Mystery Theatre: My-F	15,000	Pabst, Burnett
Bob Cummings Show: Sc-F	36,000	Du Pont, BBDO (last 6/7); General Cigar, Y&R (last 6/5); 5 days open	Schlitz Playhouse: Dr-F	36,000	Schlitz, JWT
John Daly News: N-L	6,000††	Kellogg, Burnett; alt Oldsmobile, D. P. Brother (7/10 start) 1/2 hr open	Phil Silvers Show: Sc-F	41,000	P&G, Burnett; R. J. Reynolds, Esty
Vic Damone Show: V-L	25,000 (1/2 hr)	Plymouth, Grant	*Sir Lancelot: A-F (last 6/24)	24,000	Amer Home Prod, Bates; Lever Bros, SSCB
Date With the Angels: Sc-F	38,000	H. Bishop, Spector	Sgt. Preston: A-F	32,000	Quaker Oats, WBT
Jimmy Dean: Mu-L (6/22 start)	20,000	Gen Foods, B&B; Ford, JWT	*Dinah Shore: Mu-L (last 7/18)	22,000	Chevrolet, Camp-Ewald
Destiny: Ad-F (7/5 start)	13,000	Amer. Motors, BFSD & Geyer; Amer. Dairy, Camp-Mithun; Derby, McE	\$64,000 Challenge: Q-L	32,000	P. Lorillard, Y&R; Revlon, BBDO
Disneyland: M-F	75,000	L&G, Mc-E; Schick, W&L	\$64,000 Question: Q-L	32,000	Revlon, BBDO
Dragnet: My-F	35,000	P. Lorillard, L&G	Spotlight Playhouse: A-F (7/2 start)	9,500	Pet Milk, Gardner; alt S. C. Johnson FCB
Jimmy Durante: C-L	18,000	Gen Mills, DFS; P&G, Compton	S.R.O. Playhouse: Dr-F	11,500	Whitehall, Bates; Helene Curtis, Ludgin
Wyatt Earp: A-F	30,000	Whitehall, Bates; Brown & Wmson, Bates; Hazel Bishop, Spector	Gale Storm Show: Sc-F	39,500	Nestle, B. Houston; Helene Curtis E. H. Weiss
Doug Edwards News: N-L&F	9,500††	Quaker Oats, Needham, Louis & Borby (3 of 4); Armour, FCB	Studio One Summer Theatre: Dr-L	55,000	Westinghouse, Mc-E
Encore Theatre: Dr-F (7/6 start)	11,000	Whitehall, Bates; Lever, SSC&B	Ed Sullivan Show: V-L	69,000	Lincoln-Mercury, K&E
Charles Farrell: Sc-F (7/1 start)	11,000	Scott Paper, JWT	Summer Playhouse: Dr-F (7/2 start)	10,500	Armstrong Cork, BBDO; alt wks open
Father Knows Best: Sc-F	38,000	Purex, E. H. Weiss; Speidel, NCGK	Sunday News Special: N-L	9,500	Pharmaceuticals, Kletter
Festival of Stars: Dr-F (7/2 start)	11,000	Ford, JWT	Telephone Time: Dr-F	31,000	Bell, Ayer
Ford Show: V-L (last 6/27)	33,000	Ford, JWT	Theatre Time: Dr-F (7/25 start)	12,000	Armour, FCB; Kimberly-Clark, FCB
Ford Theatre: Dr-F	36,000	Gen Elect, BBDO	This Is Your Life: D-L	52,000	P&G, B&B
G.E. Theatre: Dr-F	45,000	Lipton, Y&R; Toni, North	Danny Thomas: Sc-F (last 7/18)	36,000	Armour, FCB; Kimberly-Clark, FCB
Godfrey's Scouts: V-L	28,000	Armour, FCB; Pet Milk, Gardner	Those Whiting Girls: Sc-F	11,000	Gen Foods, Y&R; alt Max Factor, Anderson-McConnell
George Gobel: C-L (last 6/29)	45,000	B. Graham Evangelistic Asso.	To Tell The Truth: Q-L	22,000	Pharmaceuticals, Kletter
Billy Graham: Au-L (last 7/13)	38,000	L&G, DFS; Sperry Rand (1 wk in 4), Y&R	*TV Playhouse: Dr-L	52,000	Alcoa, Y&R; Goodyear, Fuller, Smith & Ross
Gunsmoke: A-F	12,000	Ford, JWT	20th Century Fox: Dr-F	110,000	Revlon, C. J. LaRoche
High-Low: Q-L (7/4 start)	34,000	Bristol-Myers, Y&R	Twenty-One: Q-L	30,000	Pharmaceuticals, Kletter
Hitchcock Presents: My-F	28,000	Johnson & Johnson, Y&R; Wildroot, BBDO	Undercurrent: Dr-F (7/19 start)	11,500	P&G, Y&R; Brown & Wm'son, Bates
Robin Hood: A-F	24,000	R. J. Reynolds, Esty	U.S. Steel Hour: Dr-L	58,000	U.S. Steel, BBDO
I've Got a Secret: Q-L	35,000	L&G, DFS	The Vise: Dr-F (last 6/28)	19,500	Sterling Drug, DFS
Spike Jones: Mu-L	34,000	Kraft, JWT	Mike Wallace: I-L	15,000	Philip Morris, Ayer
*Kraft Tv Theatre: Dr-L	9,500	Mogen David, Weiss (5/31 start)	The Web: My-F (7/7 start)	17,000	P&G, B&B
Key Club Playhouse: Dr-F	108,000	Gold Seal, North; S&H Stamps, SSCB; Noxzema, SSCB; Sunbeam, Perrin-Paus; RCA & Whirlpool, K&E; Kimberly Clark, FCB	Wednesday Fights: Sp-L	45,000	Mennen, Mc-E; Miles, Wade
*Julius LaRosa: V-L	34,000	Campbell Soup, BBDO	Lawrence Welk: Mu-L	14,500	Dodge, Grant
Lassie: A-L	32,000	Gulf Oil, Y&R (last 6/7); Lever Bros, BBDO	Welk Top Tunes: V-L	16,500	Dodge & Plymouth, Grant
*Life of Riley: Sc-F	31,000	Brown & Wm'son, Bates; PGC, Y&R	West Point: Dr-F	40,000	Gen Foods, B&B
Line-Up: My-F (last 7/12)	24,000	Gen Mills, DFS; Swift, Mc-E	What's My Line: Q-L	28,000	Helene Curtis, Ludgin; Sperry-Ran, Y&R
Lone Ranger: A-F			Jonathan Winters: C-L	12,500	Lewis-Howe, DFS
			Wire Service: Dr-F	77,000	Miller Brewing, Mathiessen (la 6/17); open
			You Are There: Dr-F	37,000	Prudential, Reach, McClinton
			You Asked For It: M-F	14,000	Skippy Peanut Butter, CBB
			You Bet Your Life: Q-F	51,750	DeSoto, BBDO; Toni, North
			Zane Grey Theatre: Dr-F (last 6/28)	45,000	Ford, JWT; Gen Foods, B&B

\*Color show, (L) Live, (F) Film, ††Cost is per segment. List does not include sustaining, participating or co-op programs—see chart. Costs refer to average show costs including talent and production. They are gross (include 15% agency commission). They do not include commercials or time charges. This list covers period

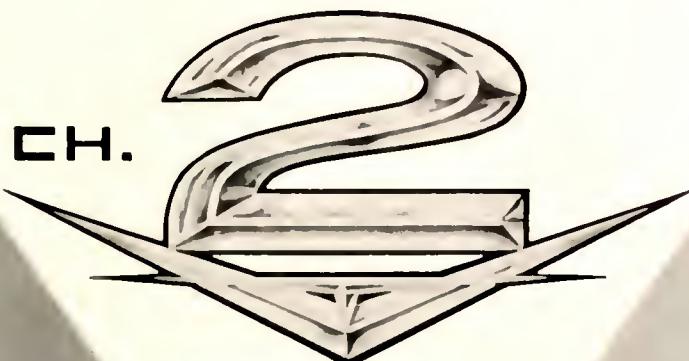
\*\*Talent and production costs are carried by A Murray.

of 6 July thru 2 Aug. Program types are indicated as follows: (A) Adventure (Au) Audience Participation, (C) Comedy, (D) Documentary, (Dr) Drama, (I) Interview, (J) Juvenile, (M) Misc., (Mu) Music, (My) Mystery, (N) News, (Q) Quiz, (S) Serial, (Sc) Situation Comedy, (Sp) Sports, (V) Variety.

**Listing continues on page 4**

# WBAY

GREEN BAY



GIVES PERSONAL SERVICE TO  
the Land of Milk & Honey

\*SMALL CITIES & BIG FARMS...360,000 FAMILIES

# 4. NIGHTTIME

# COMPARTMENT

SUNDAY			MONDAY			TUESDAY			WEDNESDAY	
ABC	CBS	NBC	ABC	CBS	NBC	ABC	CBS	NBC	ABC	
6:00		The Last Word sust		Meet The Press Johns Manville (last 6/23) alt sust						
6:15										
6:30										
6:45		You Are There Prudential	Cowboy Theatre sust (6:30-7:30)		D Edwards Brown & Wmson				No net service D Edwards Whitehall	
7:00										
7:15	You Asked for It Skippy Peanut Butter	Lassie Campbell Soup	Cowboy Theatre sust	Sports Focus sust	No net service John Daly News Gen Cigar (eff 6/10, sust)		Sports Focus sust	John Daly News Gen Cigar (eff 6/11, sust)	No net service D Edwards Whitehall	
7:30										
7:45	Hollywood Film Theatre partic (7:30-9)	My Favorite Husband Amer Tobacco	Circus Boy Reynolds Alum	Wire Service R. J. Reynolds	Robin Hood Johnson & Jhsn alt Wildroot	Georgia Gibbs sust (7/1 start)	Cheyenne Gen Electric News A Can (last 7/15) alt sust	Name That Tune Whitehall alt Kellogg	Andy Williams June Valli sust	Dis Ame Ame Dert (7:30)
8:00										
8:15	Hollywood Film Theatre	Ed Sullivan Lincoln-Mercury (8-9)	Steve Allen S. C. Johnson (7/7 start) alt Pharma, Greyhound (7/14 start)	Wire Service Miller Brewing (last 6/17) alt sust	Burns & Allen Carnation alt Goodrich	Sir Lancelot Am Home alt Lever (last 6/24) Charles Farrell Whitehall alt Lever	Conflict Chesbrough- Ponds (alt wks 7:30-8:30)	Phil Silvers P&G alt R. J. Reynolds	Festival of Stars Purex alt Speidel	Dis
8:30										
8:45	Hollywood Film Theatre	Ed Sullivan	Steve Allen (8-9)	Bold Journey Ralston-Purina	Talent Scouts Lipton alt Toni	Action Tonight (7/15 start) Amer Tobacco alt sust	Wyatt Earp Gen Mills alt P&G	Private Secretary Lever alt Sheaffer	Panic L&M alt Max Factor	Na Amer U.S
9:00										
9:15	Amateur Hour Pharmaceuticals (9-10) (last 6/23) Flight No. 7 (6/30 start) sust	C. E. Theatre Gen Electric	Tv Playhouse Goodyear alt Alcoa	Press Conference Corn Prod	Those Whiting Girls Gen Foods alt Max Factor (7/1 start)	Twenty-One Pharmaceuticals	Broken Arrow Assoc Products alt Miles	To Tell The Truth Pharmaceuticals	Meet McGraw P&G	Ozzie Ha
9:30										
9:45	Industries For America sust	Hitchcock Theatre Bristol-Myers	Tv Playhouse	Welk Top Tunes New Talent Dodge-Plymouth (9:30-10:30)	Richard Diamond, Priv Detective Gen Foods	Arthur Murray Party Bristol-Myers	Telephone Time Bell	Spotlight Playhouse Pet Milk alt S. C. Johnson	Summer Playhouse Armstrong alt sust (7/12 start)	Forde
10:00										
10:15	Mike Wallace Philip Morris	\$64,000 Challenge Revlon alt P. Lorillard	The Web P&G	Welk Top Tunes	Studio One Summer Theatre Westinghouse (10-11)	Amateur Hour H. Bishop (7/1 start)	It's Polka Time co-op	\$64,000 Question Revlon	Nat King Cole sust (7/2 start)	Wen Men (1)
10:30										
10:45		What's My Line Sperry-Rand alt H. Curtis	No net service		Studio One Summer Theatre	Heavyweight Title Fight (7/29 only) Buick, (10-concl)		Spike Jones L&M	No net service	Fam Fam (10 (7)

## Index *continued . . .* Sponsored Daytime Network Programs 7 a.m.-6 p.m.

PROGRAM	COST	SPONSORS AND AGENCIES	PROGRAM	COST	SPONSORS AND AGENCIES
As the World Turns: S-L	\$ 3,400 <sup>††</sup>	P&G, B&B; 5 segs open	Arthur Godfrey— <i>Cont'd</i>		per, J.W.T.; Sherwin Vila F&G&R; Simoniz, Y&R; Sta Brands, Bates; Bauer & Bla Burnett, (7/4 start); 3 segs open
Baseball Game of Week: Sp-L		Falstaff Brewing, DFS; Amer Safety Razor, Mc-E; Philip Morris, Burnett	Guiding Light: S-L	10,000 wk	P&G, Compton
Big Payoff: Q-L	6,000 <sup>††</sup>	Colgate, Houston 2 days open	Gumby: J-L	3,500 <sup>††</sup>	Sweets Co., Eisen
Bridge & Groom: Au-L (7/1 start)	2,600 <sup>††</sup>	Toni, North; 4 days & 1 alt day open	Howdy Doody: J-L	24,000	Cont Baking, Bates; Sweets Co. ½ open alt wks
Brighter Day: S-L	10,000 wk	P&G, Y&R	It Could Be You: Q-L	3,000 <sup>††</sup>	Amer Home Prod, Bates, Ge mour, T. Laird; Brillo, JV 6/21); Brown & Wm'son See Cern Prod, C. L. Miller; Ibe Culver, Wade; P&G, DFS; Ve Rich K. Manoff (last 6/6 M Labs, Wade (7/11 start)
Capt. Gallant: A-F	31,000	Heinz, Maxon			Foods, Y&R (7/3 start); Che brough-Ponds, J.W.T. (7/16 rt seg & 4 alt segs open
Comedy Time: Sc-F	rerun	Kraft, J.W.T.; Lever, BBDO; Welch, R. K. Manhoff; Chesebrough-Ponds. J.W.T. (7/16 start); SOS, Mc-E (7/17 start); Miles, Wade (7/11 start); Gen Foods, Y&R (7/12 start); 3 segs & 3 alt segs open; 1 seg co-op	Art Linkletter: V-L	4,000 <sup>††</sup>	Campbell Soup, Burnett; Burnett; Lever Bros, BBDO; P bury, Burnett; Simoniz, Y&R; Sta Brands, J.W.T.; Swift, Mc-E open
Bob Crosby: V-L	3,150 <sup>††</sup>	Gen Mills, Knox-Reeves; Gerber, D'Arcy; SOS, Mc-E, (last 6/28); Swift, Mc-E; Toni, North; 5 segs & 2 alt segs open	Love of Life: S-L	10,000 wk	Amer Home Prod, Bates Gen Mills, DFS; Nestle, Mc-E R. J. Reynolds, Esty, ¼ spon
Detective Diary: A-F	8,000	Sterling Drug, DFS, ½ spon	Lone Ranger: A-F	18,000	Ciba, J.W.T.
Edge of Night: S-L	17,000 wk	P&G, B&B; Stand Brands, J.W.T. (7/1 start); Pet Milk, Gardner (7/3 start); 3 segs & 1 alt seg open	Major League Baseball: Sp-L		Amer-Paramount, Buchanan; Tat-Laird; Bristol-Myers, DCI Coca Cola, Mc-E; Gen Food FCG&B; Carnation, Wasey; C M Knox Reeves; Mattel, Car
Five Star Comedy: J-L&F	6,000	Joe Lowe Corp, Paris & Peart	Medical Horizons: D-L	22,000	
Fury: A-F	33,000	Gen Foods, B&B; Borden, Y&R	Mickey Mouse Club: J-F	5,040 to 6,300 <sup>††</sup>	
Arthur Godfrey: V-L	4,150 <sup>††</sup>	Bristol-Myers, Y&R; Florida Citrus, B&B; Gen Foods, Y&R; Mutual of Omaha, Bozell & Jacobs; Scott Pa			

# GRAPH

6 JULY - 2 AUGUST

MONDAY		THURSDAY			FRIDAY			SATURDAY		
B	NBC	ABC	CBS	NBC	ABC	CBS	NBC	ABC	CBS	NBC
syco				D. Edwards Whitehall			D. Edwards Brown & Winsom alt H. Bishop			
wis										
mon										
vice										
res										
mon										
Helen O'Connell sust										
News										
Time alt sust										
Masquerade Party										
Asso. Products (last 7-31)										
alt Max Factor										
Father Knows Best										
Scott Paper										
Kraft Theatre	Kraft (9-10)	Danny Thomas (last 7-18) Theatre Time (7-25 start) Krm alt Kim Clark	Climax	People's Choice Borden alt P&G	Key Club Playhouse Mogen David	Mr. Adams & Eve Colgate alt R. J. Reynolds	Jos Cotton Show Campbell alt Lever Bros	Lawrence Welk Dodge (8-10)	Gale Storm Nestle alt Helene Curtis	Sanders Mystery Theatre Fabst
Kraft Theatre	Compass	Playhouse 90 Amer Gas alt Bristol Myers	Ford Show (last 6-27) High-Low 7-4 start) Ford	Vine Sterling (last 6-28) Date With Angels Plymouth 7-5 start)	Schlitz Playhouse Schlitz	Big Moment Amer Tobacco alt Ral-Furina	Lawrence Welk	S.R.O. Playhouse Whitehall alt Helene Curtis	Dollar A Second sust	
This Is Your Life	P&G	Focus sust	Playhouse 90 Philip Morris alt Bristol Myers	Lux Theatre Lever Bros (10-11)	Date With Angels Mlymth (last 6-29) 7-5-TBS The Big Beat (7-12 start) sust	Line-Up (last 7-12) Undercurrent (7-19 start) P&G alt Brown & Winsom	Cavalcade of Sports Gillette (10-conel)	Country Music Jubilee Am Chiele alt Williamson-Dickie	Gunsmoke L&M alt Sperry-Rand	George Gobel Arm alt Pet Milk (last 6-29) Encore Theatre Quaker majl. Arm
No net service			Playhouse 90 sust	Lux Theatre		Pantomime Quiz Amer Oil & Hamm alt Time	Red Barber St. Farm Ins	Country Music Jubilee	Jimmy Dean H. Bishop (6-22 start)	Adventure Theatre Amer Tobacco alt Warn-Lambert

PROGRAM	COST	SPONSORS AND AGENCIES	PROGRAM	COST	SPONSORS AND AGENCIES
ey Mouse—Cont'd			Secret Storm: S-L	9,500 wk	Amer Home Prod Bates
ity Mouse: J-F	20,000		Strike It Rich: V-L	15,000 wk	Colgate, Bates
ern Romances: S-L	2,700††		Tic Tac Dough: Q-L	2,500††	Church & Dwight, JWT; Kraft, JWT; Minn Mining, BBDO; P&G, DFS; Stand Brands, Bates; Toni, North; Amer Home Products, Geyer (7-10 start); SOS, Mc-E (7-12 start); 2 alt segs open
Moore: V-L			True Story: Dr-L	18,000	Sterling Drug, DFS, ½ spon
Miss Brooks: Sc-F	3,600††		Truth or Consequences: Q-L	3,450††	Lever Bros, BBDO; Alberto Culver, Wade (8-1 start); Miles Labs, Wade (7-11 start); Gen Foods, Y&R (7-12 start); 6 segs & 1 alt seg open
Is Right: Q-L	rerun		Valiant Lady: S-L	10,000 wk	Nestle, Mc-E (last 6-27); Stand Brands, JWT (last 7-1); Toni, Tatham-Laird; Wesson, Fitzgerald; 3 days & 1 alt seg open
In for a Day: Au-L	3,170††		Wild Bill Hickok: A-F	27,000	Kellogg, Burnett
ash for Tomorrow: S-L	3,000††				
	10,000 wk				

## Specials and Spectaculars

PROGRAM	COST	SPONSORS AND AGENCIES
Patterson-Jackson Heavy- weight Title Fight: Sp-L	\$175,000	Buick, Kudner—7-29
Producer's Showcase: Dr-Mu-L	320,000	RCA-Whirlpool, K&E; John Hancock, Mc-E—7-22

SUNDAY			MONDAY			TUESDAY		
ABC	CBS	NBC	ABC	CBS	NBC	ABC	CBS	NBC
10:00				Garry Moore Campbell Soup	Home partic 10-11		Garry Moore Hoover	Home partic
10:15	Lamp Unto My Feet sust			Lever Bros alt (last 7/29) Bird & Son				
10:30				Arthur Godfrey Stand Brands	Home		Arthur Godfrey Mutual of Omaha	Home
10:45	Look Up & Live sust			Stand Brands				
11:00				Bristol-Myers Bristol-Myers	Price Is Right sust			
11:15	Eye On New York sust						sust	Price Is Right sust
11:30								
11:45	Camera Three sust			Strike It Rich Colgate	Truth or Consequences sust		Strike It Rich Colgate	Truth or Consequences sust
12N							Valiant Lady Wesson Oil	Tic Tac Dough Stand Brands P&G
12:15	Let's Take Trip sust			Valiant Lady Stand Brands (last 7/1)	Tic Tac Dough P&G alt Church & Dwight		Love of Life Amer Home Prod	
12:30				Love of Life Amer Home Prod	Toni alt P&G			
12:45	Wild Bill Hickok Kellogg			Search for Tomorrow P&G	It Could Be You sust		Search for Tomorrow P&G	It Could Be You Cheese-Ponds (7/16) alt sust
1:00				Guiding Light P&G	Amer Home Prod (last 6/21) alt P&G			Guiding Light P&G
1:15	Heckle & Jeckle sust						News (1-1:10) sust	Al-Culv (last 6/18) alt P&G
1:30							Stand Up & Be Counted sust	
1:45	No net service			As the World Turns P&G P&G (eff 7/1, sust)	Club 60 co-op		As the World Turns P&G P&G (eff 7/2, sust)	Club 60 co-op
2:00								
2:15	No net service			Our Miss Brooks sust	Club 60		Our Miss Brooks Best Foods (last 6/25) alt sust	Club 60
2:30								
2:45	No net service			Art Linkletter Stand Brands Campbell Soup	Bride & Groom Toni alt sust		Art Linkletter Kellogg sust	Bride & Groom sust
3:00								
3:15	No net service		Afternoon Film Festival (3-4:30) partic	Big Payoff Colgate	Matinee (3-4) partic	Afternoon Film Festival (3-4:30) partic	Big Payoff Colgate (eff 7/2, sust)	Matinee (3-4) partic
3:30								
3:45	No net service	Mr. Wizard sust	Afternoon Film Festival	Bob Crosby sust Gerber alt sust	Matinee	Afternoon Film Festival	Bob Crosby Wesson Oil Best Foods (eff 7/2, sust)	Matinee
4:00	Face The Nation sust (eff 6/23, no net service)	Youth Wants To Know alt Amer Forum sust	Afternoon Film Festival	Brighter Day P&G	Queen for a Day Amer Home Prod (last 6/21) Toni alt Brown & Williamson	Afternoon Film Festival	Brighter Day P&G	Queen for a Day Stand Brands Borden (last 6/25 Stand Brands
4:15								
4:30								
4:45	World News Round Up sust (eff 6/23, no net service)	Zoo Parade sust	No net service	Edge of Night P&G P&G (eff 7/1) Stand Brands	P&G	Modern Romances Sterling Drug	Edge of Night P&G P&G (eff 7/2, sust)	P&G Modern Romances sust alt Culver (last 6/18) alt Brillo (7/2 start)
5:00	College News Conference sust (eff 6/23, no net service)	Face The Nation sust (6/23 start)	Frontiers of Faith sust	Mickey Mouse Club co-op co-op		Comedy Time sust co-op	Mickey Mouse Club co-op co-op	Comedy Time Cheese-Ponds (7/16 start) (alt sust) sust
5:15								
5:30								
5:45	Open Hearing sust	World News Round-Up sust (6/23 start)	Outlook sust	Coca Cola Miles alt Minn Mining			Armour Carnation	

**HOW TO USE SPONSOR'S  
NEW NETWORK TELEVISION  
COMPARAGRAPH AND INDEX**

The network schedule on this and preceding pages (46, 47) includes regularly scheduled programming on the air between 6 July and 2 August (with possible exception of changes made by the networks after presstime). Irregularly scheduled programs to appear during this period are listed as well, with air dates. The only regularly scheduled programs not listed are as follows: *Tonight*, NBC, 11:30-12:30

# GRAPH

6 JULY - 2 AUGUST

MONDAY		THURSDAY			FRIDAY			SATURDAY		
BS	NBC	ABC	CBS	NBC	ABC	CBS	NBC	ABC	CBS	NBC
Mrs. St. B.	Home partie		Garry Moore Nestle alt sust Toni alt sust	Home partie		Garry Moore Pills Plate Glass alt Col. alt alt sust Swift	Home partie		Capt Kangaroo sust 10	Howdy Doody Continental Baking alt Hwrtz Co
Corey Wams	Home		Arthur Godfrey G. Finsl last 4-27 Bauer & Black (7-1 start) Scott Paper	Home		Johnson & Johnson alt Col. Packing Lever	Home		Mighty Mouse Gen Foods alt Colgate	Gumby Meet Co
Mr. Wams	Price Is Right G. Finsl 7-1 start alt sust SUS 7-17 start alt sust		Gen Finsl Florida Citrus	Price Is Right sust		Yardley alt Pills Plate Glass Col. alt Stanley alt SOS	Price Is Right Lever sust		Susan's Show sust	Fury Gen Foods alt Borden
Rich	Truth or Consequences sust Lever		Strike It Rich Colgate	Truth or Consequences sust Al Col. 8-1 start alt Miles (7-11 alt)		Strike It Rich Colgate	Truth or Consequences G. Finsl 7-12 alt alt sust Lever		It's A Hit sust	Capt Gallant Heinz
My	Tic Tac Dough Am Home Prod (7-10 start) alt sust P&G		Valiant Lady Toni alt (last 6-27) Nestle Love of Life Amer Home Prod	Tic Tac Dough Kraft Minnesota Minn alt P&G		Valiant Lady sust Love of Life Amer Home Prod	Tic Tac Dough SUS 7-12 part alt sust P&G		Big Top sust	True Story Sterling Drug
It	It Could Be You G. Finsl 7-3 start alt Armour Brown & Wmson alt Corn Prod		Search for Tomorrow P&G	It Could Be You Al Col. 8-1 start alt Miles (7-11 alt) P&G 6-20 start alt Brillo		Search for Tomorrow P&G	It Could Be You Amer Home Prod alt sust		Big Top	Detective Diary Sterling Drug
Be	Close-Up co-op		News (1-1:10) sust Stand Up & Be Counted sust	Close-Up co-op		News (1-1:10) sust Stand Up & Be Counted sust	Close-Up co-op		Lone Ranger Gen Mills alt Nestle	No net service
Wd	Club 60 co-op		As the World Turns P&G eff 7-1, sust)	Club 60 co-op		As the World Turns P&G eff 7-5, sust)	Club 60 co-op		No net service Dizzy Dean sust (1-45-1-55)	No net service
Books	Club 60		Our Miss Brooks Nestle alt sust sust	Club 60		Our Miss Brooks sust (eff 6-11) G. Mills alt sust Johnson & Johnson alt sust	Club 60		Baseball Game of the Week (1:55-4:30) Falstaff Brewing	No net service Leo Durocher's Warmup co-op
ker	Bride & Groom sust		Art Linkletter Kellogg Pillsbury	Bride & Groom sust		Art Linkletter Lever Bros Swift	Bride & Groom sust		Baseball (con't) Amer Safety Razor Phillip Morris	Major League Baseball (2:30-con't) R. J. Reynolds 1/4 spon
Yr	Matinee (3-4) partie	Afternoon Film Festival (3-4:30) partie	Big Payoff Colgate (eff 7-1, sust)	Matinee (3-4) partie	Afternoon Film Festival (3-4:30) partie	Big Payoff Colgate	Matinee (3-4) partie		Baseball	2 co-op
Mat	Matinee	Afternoon Film Festival	Bob Crosby Toni alt sust sust	Matinee	Afternoon Film Festival	Bob Crosby SUS (last 6-28) alt sust Gen Mills alt Swift	Matinee		Baseball	
Queen for a Day Dixie Cup alt San Jura Am Home 7-10 alt alt Corn Prod	Afternoon Film Festival	Brighter Day P&G	Queen for a Day Sunkist alt Minnesota Minn Mills	Afternoon Film Festival	Brighter Day P&G	Queen for a Day SUS 7-12 start sust			Baseball	
P&G	No net service	Edge of Night P&G eff 7-1, sust)	Modern Romances Kraft	No net service	Edge of Night P&G eff 7-1, sust)	P&G			No net service	
Modern Romances Corn Prod alt Sterling Drug	Comedy Time Lever SUS 7-17 start alt sust	Mickey Mouse Club Pillsbury alt Am Par	Comedy Time Kraft Miles 7-11 start alt Welch	Mickey Mouse Club co-op co-op		Comedy Time sust G. Finsl 7-12 alt alt sust			No net service	
	Bristol-Myers Gen Foods			Gen Mills Gen Mills				Five Star Comedy Joe Lowe Corp	No net service	

p.m., Monday-Friday, participating sponsorship: *Sunday News Special*, CBS, Sunday, 11-11:15 p.m., sponsored by Pharmaceuticals Inc.; *Today*, NBC, 7:00-9:00 a.m., Monday-Friday, participating; *The Jimmy Dean Show*, CBS, 7:00-7:45 a.m., Monday-Friday, participating; *Captain Kangaroo*, CBS, 8:00-8:45 a.m., Monday-Friday, 9:30-

10:00 a.m., Saturday, participating: *News*, CBS, 7:45-8:00 a.m. and 8:45-9:00 a.m., Monday-Friday.

All times are Eastern Daylight. Participating sponsors are not listed because in many cases they fluctuate.

Sponsors, co-sponsors and alternate-week sponsors are shown along with the names of programs. Agencies, brands, costs and ratings appear in separate listings on pages 40, 44.

# NEW AND RENEW

## NEW ON TELEVISION NETWORKS

SPONSOR	AGENCY	STATIONS	PROGRAM, time, start, duration
American Home Products, NY	Y&R, NY	NBC 91	People's Choice; alt Th 9-9:30 pm; 10 Oct; 52 wks
American Machine & Foundry, NY	Fletcher D. Richards, NY	NBC	NCAA Football; 1/4 spon 3 reg'l games (Eastern, Big Ten Conference, Pacific Coast); Su 12, 26 Oct; 9, 23 Nov only
Hazel Bishop, NY	Raymond Spector, NY	CBS 94	Jimmy Dean Show; Sa 10:30-11 pm; 22 June; 13 wks
Brillo, NY	JWT, NY	NBC	Bride & Groom; alt Tu 2:45-3 pm; 10 Sept; 52 wks
Brown & W'm. &n, Louisville	Bates, NY	NBC 80	57th Annual Ntl Open Golf Championships; 1/2 spon; Su 5-6 pm; 16 June only
Bristol-Myers, NY	DCSS, NY	NBC 80	57th Annual Ntl Open Golf Championships; 1/2 spon; Sa 6-7 pm; 15 June only
Carter Products, NY	SSC&B, NY	NBC 80	57th Annual Ntl Open Golf Championships; 1/2 spon; Sa 6-7 pm; Su 5-6 pm; 15, 16 June only
Max Factor, Hollywood	Anderson-McConnell, LA	CBS 160	Those Whiting Girls; alt M 9-9:30 pm; 1 July; 13 wks
General Motors, Detroit	Kudner, Detroit	NBC	GM Jubilee of American Music; Su 9-11:00 pm; 17 Nov only
Mentholatum, Buffalo	JWT, NY	NBC	Bride & Groom; alt F 2:45-3 pm; 11 Oct; 26 wks
Mentholatum, Buffalo	JWT, NY	NBC	Comedy Time; alt F 5:15-5:30 pm; 11 Oct; 26 wks
Mentholatum, Buffalo	JWT, NY	NBC	The Price Is Right; alt F, M 11:15-11:30 am; 11-14 Oct; 26 wks
Mentholatum, Buffalo	JWT, NY	NBC	Queen For A Day; alt M 4-4:15 pm; 14 Oct; 26 wks
Philip Morris, NY	Burnett, NY	NBC	NCAA Football; 1/4 spon of Big Ten Conference Reg'l Games; Su 12, 26 Oct; 9, 23 Nov only
Nestle, White Plains	Mc-E, NY	CBS 74	Garry Moore; alt Th 10:15-10:30 am; 11 July; 26 wks
Pet Milk, St. Louis	Gardner, St. Louis	CBS 139	Edge Of Night; alt W 4:45-5 pm; 3 July; 52 wks
Standard Brands, NY	Compton, NY	CBS 139	Edge Of Night; M 4:45-5 pm; 1 July; 52 wks
Star-Kist Foods, Terminal Is, Calif	Honig-Cooper, SF	NBC 62	Tic Tac Dough; alt F 12-12:15 pm; 16 Aug; 13 wks

## RENEWED ON TELEVISION NETWORKS

SPONSOR	AGENCY	STATIONS	PROGRAM, time, start, duration
Borden, NY	Y&R, NY	NBC 91	People's Choice; alt Th 9-9:30 pm; 3 Oct; 52 wks
Brillo, NY	JWT, NY	NBC 62	It Could Be You; alt Tu 12:45-1 pm; 10 Sept; 52 wks
Brillo, NY	JWT, NY	NBC 59	Modern Romances; alt Tu 4:45-5 pm; 10 Sept; 52 wks
Colgate-Palmolive, NY	Bates, NY	CBS 141	Strike It Rich; M-F 11:30-12 N; 1 July; 52 wks
General Foods, White Plains	Y&R, NY	CBS 160	Those Whiting Girls; alt M 9-9:30 pm; 8 July; 52 wks
P&G, Cincinnati	B&B, NY	CBS 113	As The World Turns; M-F 1:30-1:45 pm; 1 July; 52 wks
P&G, Cincinnati	Y&R, NY	CBS 139	Brighter Day; M-F 4:45-5 pm; 1 July; 52 wks
P&G, Cincinnati	B&B, NY	CBS 140	Edge of Night; M-F 4:30-4:45 pm; 1 July; 52 wks
P&G, Cincinnati	Compton, NY	CBS 117	Guiding Light; M-F 12:45-1 pm; 1 July; 52 wks
P&G, Cincinnati	Burnett, Chi	CBS 134	Search For Tomorrow; M-F 12:30-12:45 pm; 1 July; 52 wks
R. J. Reynolds, Winston-Salem	Wm. Esty, NY	CBS 129	Bob Cummings Show; Th 8-8:30 pm; 4 July; 52 wks
Sterling Drug, NY	DFS, NY	NBC 97	Modern Romances; M 4:45-5 pm; 5 Aug; 52 wks
Sunbeam, Chi	Perrin-Paus, Chi	NBC	NCAA Football; 1/4 spon 3 reg'l games (Eastern, Big Ten Conference, Pacific Coast); Su 12, 26 Oct; 9, 23 Nov only
Time, Inc, NY	Y&R, NY	CBS 119	Pantomime Quiz; alt F 10:30-11 pm; 5 July; 52 wks

## BROADCAST INDUSTRY EXECUTIVES

NAME	FORMER AFFILIATION	NEW AFFILIATION
James Anderson	WTTC, Washington, stn mgr	DuMont Broadcasting, NY, exec
Rene Anselmo	Fremantle Overseas Radio & TV & TV Pgms of Amer	ABC Film Syndication, Mexico City, Mexico & Central Amer sls rep
James R. Bonfils	TV Productions, acct exec	WTTC, Washington, stn mgr
Robert Buck	WABD, NY, vp and gen mgr & member of board of dir's	CJON-TV, St. Johns, Newfoundland, sls dept
Ted Cott	CJON, St. Johns, Newfoundland, mgr comm sls	NTA, NY, exec staff
Alan Cragin	KGUL-TV, Houston, reg'l sls & promotion	KFBM-TV, San Diego, sls
Harold Duffitt	ABC-TV Network Sales, NY, asst business mgr	Same, radio sls dept
Jack Eisele	Five Star Productions, LA, pres	Clarke Brown Co, Houston, mgr
John Fitzgerald	John Blair, St. Louis, mgr	ABC TV Network, NY, dir of sls service
Chester Glassley	ABC-TV Network Sales, NY, business mgr	TCF-TV, Hollywood, asso producer
Thomas C. Harrison	Ogilvy, Benson & Mather, NY, research dir	ABC Radio Net, NY, vp in chg of sls
Henry Hede	U. S. Rubber Co, industrial plastic slsman	ABC TV Network, NY, eastern sls manager
Dr. Myron H. Helfgott	WGBS-TV, Miami, managing dir	Package Research Institute, NY, pres
Russell Kemmeter	KBTV, Denver	WTMJ-TV, Milwaukee, sls
Walter M. Koessler	Cincinnati Milling Machine Co, sls engineer	WPST-TV, Miami, stn mgr
Russ Kundert	CJOC, Quebec City, mgr	Same, production mgr
Martin Low	Chicago Title & Trust Co, sls promotion & public rel's dept	Robt Lawrence Productions, NY, vp in chg of sls
George MacDonald	Buchanan & Co, LA, acct exec	CJON, St. Johns, Newfoundland, pgm co-ordinator
Stuart I. Mackie	John T. Casey & Asso, NY, gen public rel's counsel	Avery-Knodel, Chi, radio sls staff
Jack Miller	KBTV, Denver, production mgr	KTVR, Denver, asst gen mgr
Joseph R. Rastatter	Ziv Co, St. Louis, sls rep	TvB, NY, dir of public rel's
Mann Reed	KSL-TV, Salt Lake City, dir of promotion, public rel's & publicity	Same, pgm mgr
Carlos Reese		John Blair, St. Louis, mgr
A. Richard Robertson		KSBW-TV & Radio, Salinas-Monterey, and KSBY-TV & KVEC, San Luis Obispo, dir of sls development, promotion & publicity
Robert Sampson	WSAI, Cincinnati, gen mgr	WTCN, Minn-St. Paul, gen sls mgr
Robert L. Smith	Foster & Kleiser Outdoor Advtg, SF, sls promotion supvrs	KPIX, SF, asst sls promotion mgr
George C. Stevens	WRCA, NY, sls dir	Transcontinental Tv Corp, NY, gen sls mgr
Irving Waugh	WSM, Nashville, exec asst to pres & comm dir radio-tv	WSTM-TV, Nashville, gen mgr
Ernest A. White	Inter-Mountain Network, Denver, sls & sls promotion	ABC Film Syndication, NY, advtg & promotion dept copy chief
Joe Zimmermann	WFIL-AM, FM, TV, Phila, dir of advtg & promotion	Triangle Stns, Phila, dir of stn promotion

*National and regional spot buys  
in work now or recently completed*

## SPOT BUYS

### TV BUYS

**Nationwide Insurance Co.**, Columbus, is spotting "Mama" in Northeastern and Midwestern markets. The series will begin in October for 52 weeks. Film commercials are calculated to (1) familiarize the public with the Nationwide name and (2) advertise its full line of policies. Buying is not completed. Buyer: Bob Glatzer. Agency: Ben Saekheim, New York.

**Bymart-Tintair, Inc.**, New York, is entering at least 10 major markets for its Tintair colorings and color rinse. The 52-week schedule will start shortly in Cleveland. Minute and 20-second announcements will be slotted adjacent to high-rated network and local shows. Frequency: 20 per week in each market. Buying is half completed. Buyer: Les Blumenthal and Mort Reiner. Agency: Product Services, Inc., New York.

### RADIO BUYS

**Ford Motor Co.**, Dearborn, is said to be planning a heavy saturation campaign for Lincoln-Mercury. Minute and 20-second announcements will be scheduled during peak traffic hours. Buyer: Lou Kennedy. Agency: Kenyon & Eckhardt, New York. (Agency declined comment.)

**Drug Research Inc.**, New York, is buying in new markets for its weight-reducer Regimen. Schedule kicks off 15 July for an indefinite run. Commercials will be 90 seconds and longer in length. Frequency: 50-70 per week in each market. Copy will have a hot weather tie-in. Buying is not completed. Agency: Kastor, Farrell, Chesley & Clifford, New York.

**Pharmaco, Inc.**, Kenilworth, N. J., is apparently now making its 1957-58 plans for Feen-A-Mint and Chooz. Schedule will probably start 16 September for 29 to 33 weeks, SPONSOR learned. Minute e.t.'s—40 seconds for Feen-A-Mint, 20 seconds for Chooz—will be slotted mostly during the 7-9 a.m. period, Monday through Friday. High-rated station breaks and participations are being sought. Frequency will vary from market to market. Buying has just begun. Buyer: Sam Vitt. Agency: Doherty, Clifford, Steers & Shenfield, New York. (Agency could not be reached for comment.)

**Cott Beverage Corp.**, New Haven, is preparing a special push for its cold drinks in the New England markets. Schedule will begin shortly for four weeks, it's said. Minutes will be purchased 7-7 p.m. throughout the week. Frequency: 10 to 15 per week in each market. Buyer: Jack Bradfute. Agency: Dowd, Redfield & Johnstone, Inc., New York. (Agency could not be reached for comment.)

### RADIO AND TV BUYS

**Greyhound Corp.**, Chicago, is buying radio-tv schedules for all its lines throughout the country. Campaign will start shortly and will run through the summer. Minute commercials will be live and e.t. in radio, live and film in tv. Buying is not completed. Buyer: Tom Reilly. Agency: Grey Advertising Agency, Inc., New York.



"**GEE!** I like that  
dress, Mummy!"

Commercials on WGN-TV have a way of getting results—because WGN-TV programming keeps folks wide-awake, interested and watching. For proof, let our specialists fill you in on some surprising WGN-TV case histories and discuss your sales problems.

Put "GEE!" in your Chicago sales  
with **WGN-TV** Channel 9  
Chicago



**It's not square miles, but  
SALES THAT COUNT!**

In Madison, Wisconsin, VHF adds more to your cost than to your coverage. With WKOW-TV you deliver 70% as much share of the audience\* at only 45% of the cost.

\*Madison area Telepulse—April, 1957

*Ask your Headley-Reed man  
for proof.*

**WKOW-TV**  
**ABC in Madison, Wis**



**GEE!** I want some  
of those cookies!"

Commercials on WGN-TV have a way of getting results—because WGN-TV programming keeps folks wide-awake, interested—and watching. For proof, let our specialists fill you in on some surprising WGN-TV case histories and discuss your sales problems.

Put "GEE!" in your Chicago sales  
with **WGN-TV** Channel 9  
Chicago

**BMI**

"Milestones" for  
August

BMI's series of program continuities, entitled "Milestones," focuses the spotlight on important events and problems which have shaped the American scene. August's release features four complete half-hour shows—ready for immediate use—smooth, well written scripts for a variety of uses.

"SUMMER FESTIVALS"  
August 3, 1957

"WONDERS OF THE WORLD"  
(Ancient & Modern)  
August 11, 1957

"VIRGINIA CITY"  
(A New View of the Old West)  
August 18, 1957

"MAN ON THE BEAT"  
(Policemen of the World)  
August 25, 1957

"Milestones" is available for  
commercial sponsorship—see your  
local stations for details.

**BROADCAST MUSIC, INC.**  
NEW YORK • CHICAGO • HOLLYWOOD  
TORONTO • MONTREAL

# News and Idea WRAP-UP

## ADVERTISERS

The second largest advertiser category scheduled to use nighttime network tv next season is the drugs-toiletries group, with 21 different advertisers set to date. (Food and grocery products lead with 23 advertisers signed up at this point.)

Here's a breakdown of the 1957-58 drugs-toiletries sponsors and the number of regularly scheduled shows they have (partially or exclusively), compared with November, 1956:

ADVERTISER	1956-57	1957-58
H. Bishop	1	1 (plus news seg.)
Bristol-Myers	3	3
Carter	1	0
Chesebrough	2	1
Colgate	3	2
Helene Curtis	1	3
Emerson Drug	1	0
Max Factor	1	1
Jergens	1	0
Johnson & Johnson	1	1
Lanolin Plus	1	0
Lever Bros.	2	2
Lewis & Howe	1	0
Mennen	2	2
Miles	2 news segs.	2
Noxzema	1	1
Pharmaceuticals	4	3
Pharma-Craft	0	1
P&G	6	4
Revlon	3	4
Shulton	specials	1
Sterling Drug	1	1
Toni	5	4
Vicks	2	0
Warner Ludnut	1	2
Whitehall	2 plus	2 plus
	2 news segs.	2 news segs.
Wildroot	1	1

Greyhound Bns, which sponsors an alternate half-hour on the Steve Allen show, has signed a consent decree with the Justice Department.

The decree, in essence, promises:

- Do everything it can to avoid a monopoly in inter-city transportation.
- Buy its buses and parts from sources in addition to General Motors.
- Stop allocating territories with other bus operators.

Here's an idea from the National Association of Music Merchants that other advertiser groups may find applicable to their own needs: the *Recreational Piano* tv series.

*Recreational Piano* is a 15-minute program that teaches piano lessons via

tv. It is based on a pioneer series of live lesson telecasts developed by educational tv station, KUHT, University of Houston, Tex. (A survey taken by the sociology department of the University shows that 25,000 people were following the piano programs regularly.)

*Recreational Piano* has been made into a series of 13 films by the NAMM and offered free to subscribers. Then local music dealers were encouraged to sponsor the show on local tv stations.

**How to promote a one-shot on network radio**—or, what the International Ladies Garment Workers Union did for its one-timer on ABC (13 June):

- Full page ads in all ILGWU union papers. (The New York union paper invited members to Madison Square Garden to see the event. Papers in 59 other cities told about it.)

- Letter from ILGWU executive v.p. telling local officials about the broadcast with station list.

- Follow up press release from ILGWU coinciding with ABC press story.

- Second letter from executive v.p. timed to arrive one week before broadcast, plus fact sheet spelling out advertising and poster follow through. Home office printed the posters and sent ad proofs.

- Had Morris Novik, radio-tv consultant for the union act as funnel for clearance problems. (With this set-up of having local union executives inform headquarters about local clearance problems, Novik managed to clear all but one market, Wilmington, Del.)

- Ads in metropolitan newspapers two days before and on the day of broadcast were also used.

- Local follow through tied-in by local live opening. Standard opening was written and sent to each union local and each local ABC Station.

ILGWU reports the promotion campaign "worked like a charm." Detail was just right amount to get local follow through without disturbing the

local union executive's routine and at the same time comprehensive enough to deliver maximum local promotion impact.

**People in the news:** Tom DeBow, director of advertising and news for Cities Service, has been elected vice president and member of the board of directors . . . Gardner Barker has been appointed executive vice president for Thomas J. Lipton, Inc. Barker has been v.p. in charge of new products and acquisitions . . . J. W. Keener, executive v.p., will become president, director and member of the executive committee of B. F. Goodrich Co. on 1 August following the retirement on 31 July of William S. Richardson, president. Richardson will continue as a director of the company.

#### AGENCIES

**Weiss & Geller**, New York, in an expansion move, will open an office in Miami to service the Florida-Caribbean area.

Jerome Dobin, until recently head of his own agency in New York, will be in charge of the Florida operation.

**New Agency appointments:** FCB (Los Angeles) for Tidewater Oil Co. . . . Y&R (Montreal) for Chatelaine Industries and for Breck Products in Canada . . . Roman Advertising (St. Louis) for Dairy Queen National Development Co. . . . Kudner for General Telephone System . . . Cunningham & Walsh for Eskimo Pie Corp. (subsidiary of U.S. Foil).

**Another merger:** the Rumrill Co., Rochester, N.Y., has bought Moser & Cotins, Utica, N.Y.

The move increases Rumrill's gross volume to over \$10 million and makes the company a three-city operation (Rochester, Buffalo and Utica). A

# NEWS COVERAGE Helps MAKE K-NUZ No. 1 Radio Station in Houston



Big Mike No. 1



Big Mike X99



Big Mike No. 3



Big Mike No. 2

plus

**Houston's Largest News Staff  
(6 FULL-TIME NEWSMEN)**

**MAKE K-NUZ 1st in NEWS**

**No. 1 in Hooper, Pulse, Nielsen  
and Cumulative Pulse**

# K-NUZ

**HOUSTON'S 24 HOUR MUSIC AND NEWS**

National Reps.: Forjoe & Co.—

New York • Chicago • Los Angeles •

San Francisco • Philadelphia • Seattle

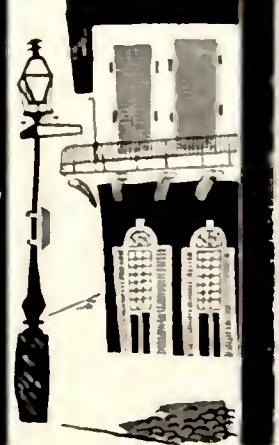
Southern Reps.:

CLARKE BROWN CO.—

Dallas • New Orleans • Atlanta

**IN HOUSTON, CALL DAVE MORRIS, JACKSON 3-2581**

in  
**NEW ORLEANS**  
the  
**OK** Negro Radio Buy  
is  
**WBOK**



## PICTURE WRAP-UP



**Gal behind the camera** is Virginia Lee Reed, who has just joined WEHT-TV, Evansville, Ind., as staff director and cameraman. Virginia is an Indiana University graduate who majored in Psychology as well as radio and tv. No wonder talent arrives on time for rehearsals



**Radio and Television Executives Society** officers and board: (Seated l. to r.) Frank Pellegrin, treasurer; Omar Elder, Jr., Secretary; Bernard Goodwin, first vice president; John Daly, president; Geraldine Zorbaugh, vice president; John B. Poor, vice president. Governors are standing (l. to r.): Sam Slate, Robert Leder, Maggi Eaton, Harold B. Mers, Robert J. Burton (retiring president), Norman Gluck, Mary McKenna, Norman Glenn, Ted Bergman. Board member Kenneth W. Bilby was not present for this picture



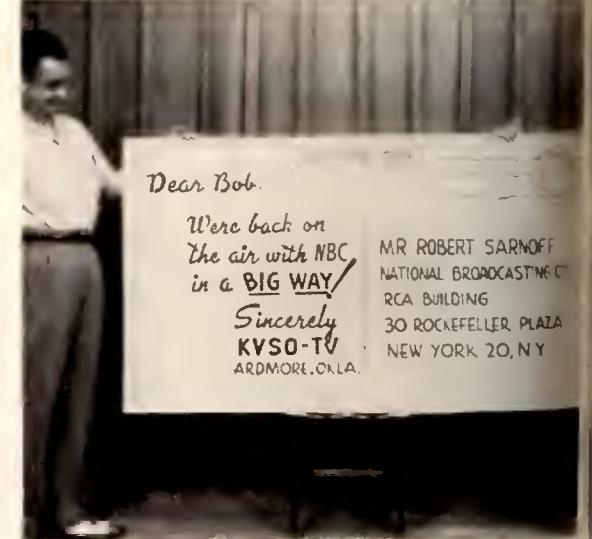
**News at sea** is covered by KSON, San Diego, with a new, fast express cruiser. Other mobile news-units consist of three radio equipped cars, and "walkie-talkies" for news reporters on foot



**Silver dollar** for 50¢ is offered by Joe Finan, host on KYW-TV's *Cash on the line* as experiment. After a few sales the crowd gained confidence in the supposed "con man" and swapped



**Purchase** of Moser and Cotins agency is announced by Arthur S. Cotins, pres. New owner is the Runirill Co., Rochester, represented by George Prince, exec. v.p., Charles Rumrill, pres.



**Giant postcard** is accepted by Ardmore, postmaster, Martin Cassidy. J. Galy Varnell, oper. director of KVSQ-TV is sending the card advising KVSQ-TV is back on air after Tornado leveled

month ago Rumrill purchased Baldwin, Bowers and Strachan agency, Buffalo.

The Utica firm will become a division of Rumrill and retain the Moser & Cotins name. No major personnel changes are planned. George M. Prince, executive v.p. of Rumrill, will become executive v.p. of Moser & Cotins Division and coordinate activities of the two organizations.

**Agency changes:** Avey Advertising, Miami, has changed its name to Southern Advertising, Inc. . . . George J. Cobak has bought controlling stock of Jesop Advertising, Akron, and has been named president and general manager. Cobak has been a member of the firm for 10 years.

**Personnel notes:** Erick Marder has been promoted to supervisor of market research for K&E and Dr. Alberta Gilinsky moves from assistant account research supervisor to account research supervisor . . . Royal Alcott has joined Wade Advertising, Hollywood, as producer-director in the tv-radio department . . . Edwin Leet has left Fuller & Smith & Ross to join W. S. Walker Advertising, Pittsburgh . . . Grace McMullan has been promoted to chief timebuyer and Fred Thumin has been named group supervisor in the research department at Gardner Advertising . . . Charles Hull Wolfe, formerly with McCann-Erickson, has joined Griswold-Eshelman, Cleveland. Wolfe will report directly to the agency president . . . George H. Guinan has joined Burke, Dowling, Adams, New York, as an account executive . . . Curran A. Johnson has been named an account supervisor at W. S. Walker Advertising, Pittsburgh . . . David North has been appointed to the executive staff and plans board of the Blaine-Thompson Co.'s commercial products division.



**IT'S HERE!**  
WITH AN EXTRA BONUS  
FOR YOU

Our new maximum power and 1,000 foot tower is erected . . . delivering you a market of more than a quarter-million TV families.

**WEAU TV**

EAU CLAIRE, WISCONSIN

See Your Hollingbery Man

**NOW EVEN MORE THAN EVER . . .**  
*Stockton's Most Listened to Station*

**HOOPER RADIO AUDIENCE INDEX**  
STOCKTON, CALIF. OCTOBER - DECEMBER 1956

	MONDAY THRU FRIDAY 7:00 A.M.-12:00 NOON	RADIO SETS IN USE	C	N	KSTN	A	M	OTHER AM & FM	SAMPLE SIZE
		14.0	14.2	8.1	42.1	11.6	5.4	18.5	10,163
	MONDAY THRU FRIDAY 12:00 NOON-6:00 P.M.	RADIO SETS IN USE	C	N	KSTN	A	M	OTHER AM & FM	SAMPLE SIZE
		10.3	18.8	6.4	34.6	7.0	11.2	21.8	12,159

**K  
S  
T  
N**

Fall 1956 Hooperatings again  
shows 4-year KSTN dominance  
of \*Stockton Radio Audience.

\*America's 92nd Market

**Music • News • Personalities**  
Represented by Hollingbery

## WGR-TV SELLS BUFFALO!



ABC AFFILIATE CHANNEL 2  
Peters, Griffin, Woodward, Inc.

## Among Us Towers



They became v.p.'s: **Edgar J. Donaldson**, director of tv-radio for Ketchum, MacLeod & Grove . . . **Gordon F. Baird**, account executive at Burke, Dowling, Adams, New York . . . **John F. Welsh** and **Fredrns L. Baldwin**, members of the executive contact staff at Warwick & Legler.

TV's fall mystery series, formerly called *Crisis* (Monday 10-11 p.m.)

New program producing firm: **Mills-Milford-Park** has been created by Ben Park, director of public affairs for NBC; Ted Mills, executive producer at NBC and Gene Milford, motion picture editor and director.

Parks and Mills will quit their NBC post on 31 July and Milford will resign his position as president of MKR Productions to form the new company.

The firm will specialize in producing major one-shot tv shows and limited series for tv as well as feature motion pictures. The company already has been asked to prepare two one-shot specials for NBC TV for the upcoming season.

Current tv programming notes: **Armstrong Cork Co.** will sponsor *Summer Playhouse*, film series, on NBC TV Tuesday 9:30-10 p.m. on alternate weeks during the summer . . . **Ford Motor Co.**'s replacement for the *Ford Show* (Tennessee Ernie Ford) will be *High Low*, new Barry-Enright quizzer, in the Thursday 9:30-10 p.m. spot.

Network radio sales: **GMC Truck and Coach Division** (General Motors) has signed for a four-week campaign on ABC Radio picking up portions of *Speaking of Sports*.

ABC Radio is considering cancelling its contract with Nielsen.

Network feels that radio needs qualitative as well as quantitative research and the Nielsen isn't meeting present needs of seller-buyer.

## TV STATIONS

Story behind a unique sponsorship—Gunther Brewing Co.'s picking



# WREN MOVES OUT FRONT



## With ALL-NEW Facilities

New offices . . . all new studio facilities! Yes, WREN, the station that moves your goods, is moving our place of business. And now, WREN alone in Topeka operates from facilities *specifically built for radio broadcasting*. Advertisers, thanks! Your confidence in WREN has prompted this confident forward step.

5,000 Watts Topeka, Kansas

# W R E N

Rep. by John E. Pearson Company

**Mr. Advertiser:**  
DON'T LOOK DOWN  
ON SOMETHING YOU  
HAVEN'T  
**LOOKED UP!**

**SPECIALIZED NEGRO  
PROGRAMMING**

With 100% Negro programming personnel, KPRS is effectively directing the buying habits of its vast, faithful audience. Your sales message wastes neither time nor money in reaching the heart of its "preferred" market. Buying time on KPRS is like buying the only radio station in a community of 127,600 active prospects.

1,000 W. 1590 KC.  
**KPRS**  
KANSAS CITY, MISSOURI  
For availabilities call Humboldt 3-3100  
Represented Nationally by—  
John E. Pearson Company

up the tab for the International Naval Review telecast over WTAR, Norfolk, WBAL-TV, Baltimore and WMAL-TV, Washington, D. C.);

• Gunther had recently opened a new branch in Norfolk and since the Navy is Norfolk's most important customer, the beer company felt that what's good for the Navy is good for Norfolk and consequently good for the manufacturer trying to capture that market.

• The coming Fleet Review was, of course, the most talked about thing in Norfolk at the time and the Navy was most anxious to have it televised.

• Gunther also saw the telecasting of the event as an unusual opportunity to sponsor a really worthwhile public service event.

William C. Geoghegan, director of advertising for Gunther, told SPONSOR that while final sales results have not been tabulated, the company is convinced that they have seldom made a better buy. And a flood of mail has complimented them on both the show and the manner in which the commercials were handled.

The Friendly Group Stations held a two-day management conference last week in Steubenville, O., and made plans to hold similar meetings every six months at the different cities represented by the stations.

Friendly Group includes: WSAV-TV-AM-TV, Steubenville; KODE-TV-AM-TV, Joplin, Mo.; WPTF, Pittsburgh; WPAR, Parkersburg, W. Va., and WBLK, Clarksburg, W. Va. The group also holds a rep for a Clarksburg TV station now under construction. The new Clarksburg station will go on the air the first day of the World Series as a primary NBC TV affiliate, but will also telecast CBS TV and ABC TV shows.

Those attending the meeting included: Jack N. Berkman, president; John J. Jaux, executive v.p.; Fred Weber, v.p., WSTV, Inc.; Louis Berkman, v.p.; Carl A. Weinman, secretary-treasurer; and station managers: Don Isot, George Clinton, and Harry Burke.

**Personnel notes:** Barbara Huddox, former program promotion director of WBNS-TV, Columbus, O., has been named director of press information and audience promotion for the WCAU stations, Philadelphia . . . John Frederick Cundiff has been



**"GEE!** That's the car for me!"

Commercials on WGN-TV have a way of getting results—because WGN-TV programming keeps folks wide-awake, interested and watching. For proof, let our specialists fill you in on some surprising WGN-TV case histories and discuss your sales problems.

Put "GEE!" in your Chicago sales  
with **WGN-TV** Channel 9  
Chicago

**TERRE HAUTE,**  
Indiana's 2nd Largest  
TV Market

251,970  
TV Homes

BOLLING CO.  
NEW YORK  
CHICAGO

**WTHI-TV**  
10 CBS



**"GEE! I'll try that baking powder!"**

Commercials on WGN-TV have a way of getting results—because WGN-TV programming keeps folks wide-awake, interested—and watching. For proof, let our specialists fill you in on some surprising WGN-TV case histories and discuss your sales problems.

Put "GEE!" in your Chicago sales with **WGN-TV** Channel 9 Chicago

**MUSIC**

Gets Sales on

**WJ 1260 KC**

CLEVELAND'S STATION FOR MUSIC & NEWS

appointed sales manager for WNHC-AM-FM-TV, New Haven-Hartford, Conn. Cundiff is former sales manager of KCRG-TV, Cedar Rapids, Ia. . . . **Edwin Lasko** has been promoted to assistant manager. **Bill Morrow** has been named program and production manager, **Vince Doyle** is now national sales director and **Don Fuller** has been upped to regional and local sales director at WSJV-TV, Elkhart, Ind. . . . **William A. Slater** has resigned as local sales manager of WJHP-TV, Jacksonville, Fla., to join the local sales staff of WFGA-TV, also in Jacksonville . . . **Arthur Owens**, former operations manager of WCSH, Portland, Me., has been appointed public service director for WCSH-TV . . . **Robert P. Rimes** has joined the sales promotion staff of WWJ & WWJ-TV, Detroit . . . **Fred Bunsen** has joined the sales promotion department and **Jack Welch** the sales department of KTBC-TV, Austin, Tex. . . . **Michael R. Santangelo** has been named to the newly created post of coordinator of publicity and special events for the Westinghouse Broadcasting Co. Santangelo comes to WBC from General Public Relations, a subsidiary of B&B.

## RADIO STATIONS

"Summer Listening and WGN-Radio" is a booklet prepared by this Chicago station to show agencies and advertisers that they "cannot afford to give their advertising a summer vacation."

The comprehensive study, backed by Nielsen, Pulse, RAB and ARF research and survey statistics, shows:

- Summer listening is as high as winter.
- Added bonus of outdoor radio listening in the warm weather months.
- Outdoor audience represents a booming, new market.

in  
**MEMPHIS**  
the  
**OK** Negro Radio Buy  
is  
**WLCK**



**Two new firms servicing radio stations: Station Identification, Inc.,** Long Island City, N.Y., which operates a custom library of station identifications for music and news operations. The library, known as the Bill Meeks Library, consists of station identifications, news identifications, time identifications, weather identifications, etc. All are custom-tailored to the call letters and personalized the slogans of each station. **Station Identification, Inc.** handles the library east of the Mississippi and Pams Advertising, Dallas, handles it for the West . . . **Broadcast Services, Inc.**, El Paso, represents mainly Spanish language stations producing singing jingles, distributing soap operas, making surveys and doing market research.

**Focus on personalities:** **Richard H. Schutte** has been appointed sales manager for KCBS, San Francisco. Schutte was formerly with CBS radio spot sales . . . **Paul Klempner** is resigning from ABC to join WQXR, New York, in the newly created position of director of sales development . . . **Earle J. Gluck** has been elected chairman of the board; **Larry Walker**, president; and **C. George Henderson**, executive v.p. of WSOC Broadcasting Co., Charlotte, N.C. . . . **Jack Conlon**, former West Coast sports announcer, is new vice president and general manager of KOHN, Honolulu . . . **Byron E. Anderson** has been promoted to sales manager for KSTP, Minneapolis-St. Paul.

## FILM

**Jackie Gleason's *The Honeymooners*** will be kicked off in syndication this fall via sponsorship by Ronzoni and Clairol.

CBS TV Film Sales sold the show to the two advertisers on three NBC o&o's: WRCA-TV, New York; WRCV, Philadelphia and WNHC-TV, New Haven. The deal comprises 39 first-run-off-network episodes and 13 repeats.

The sale was made through Emil Mogul for Ronzoni and FC&B for Clairol. *The Honeymooners* registered a Nielsen average audience rating of 28.6 during the 1955-56 season.

**Guild Films' earnings jumped 500% during the six-month period ending 31 May.**

George DeMartini, vice president and treasurer, reported pre-tax profits of \$452,383, compared with \$87,184 during the previous corresponding period. Pre-tax profits during the three months ending 31 May alone came to \$297,033.

Guild is now preparing its 26th tv program. It is *Light of the World*, a radio series for many years. Co-production contracts have been signed between Guild President Reub Kaufman and John L. Clark, president of Trans-American Productions, which holds all rights to the series. Guild will handle world distribution.

The religious programs in the third new show announced by Guild within a month. The other two are *Minutes of Prayer* and *The Michaels in Africa*.

**NTA** is readying a series of new shows plus network reruns on its film network for fall airing. New time slots will be opened for the programs.

TCF-TV Productions, tv subsidiary 20th Century-Fox, which owns 50% of the NTA Film Network, has turned over to NTA all 37 20th Century-Fox *Hour* programs. TCF-TV will also produce 20 new shows for the film network.

*20th Century-Fox Hour* will be ending a two-year run on CBS TV, alternating with the *U.S. Steel Hour*.

Meanwhile, NTA's new package of 20th Century features, the "Big Fifty," has been sold to 23 stations.

**PanG-TV, Inc.**, has purchased rights to 26 features from Atlantic Tv to round out its *Theatre Vostalgique* . . . **WGN-TV**, Chicago, has bought the entire Warner Bros. cartoon package from AAP . . . **WBZ-TV**, Boston, announced the purchase of three film packages totaling 172 features. They include 70 Columbia films from Screen Gems, 50 20th Century-Fox pictures

from NTA and 52 post-1948 United Artists features. The buys represent a \$330,000 investment . . . **Dynamic Films** will cover Don Campbell's attempt to break the "water barrier." Campbell will make his try on Lake Canandaigua, N. Y., later this summer.

**Sterling Tv sales:** *Animal Crackers* to WAVE-TV, Louisville, Ky.; *Boiling Time* to KELO, Sioux Falls, S. D., and WTVW, Evansville, Ind.; *Cartoon Classics* to KTVI, St. Louis; *Features* to KHAS, Hastings, Nebr.; *Movie Museum* to WBTV, Charlotte, N. C.; and *Sports Films* to WATV, Newark.

**Film men in the news:** Dick Irving has been named by Revue Productions to direct the new *Mickey Spillane* series . . . John B. Dalton has been appointed an account executive for CBS Film, New York . . . Renben R. Kaufman, Guild Films president, has left for England with plans to produce film series there . . . Samuel Gang, NTA foreign representative, is leaving for an extended tour of 12 Latin American markets in a move to expand distribution to that area.

## INTERNATIONAL

**How is tv doing down-under?** Here's a rundown from agencyman L. F. Rose, director of Lintas, one of the largest agencies in Australia:

- So far only Sydney and Melbourne (covering 38% of the population) have tv stations.
- Set penetration figures 3% in Sydney; 8% in Melbourne.
- Cheapest tv receivers retail at about \$400--deemed pretty steep when average Aussie's take-home pay, before tax, is just over \$40. But recently manufacturers have started selling at \$2 down and people are "gradually taking heart."

• Top advertisers are electrical appliance manufacturers, followed by clothing and then liquor. Top program sponsors are cosmetics and toiletries. Biggest single advertiser is Lever Brothers with two half-hour shows fully sponsored and two co-sponsored.

• By the end of 1957 Rose expects a 10% average of penetration in tv areas and 25% by mid-1959.

• Film shows like *Disneyland*, *Our Miss Brooks*, *Robin Hood*, *I Love Lucy*, etc. seem to be getting the biggest audiences. *Lucy* rates better than 60% share of sets in use.

in  
**BATON ROUGE**  
the  
**OK** Negro Radio Buy  
is  
**WXOK**



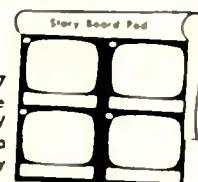

## FILM COMPANY

3825 Bryan • TA 3-8158 • Dallas

## PRODUCTS FOR YOUR TV AND ART DEPT.

### "STORYBOARD" PAD

The pad that has big 5 x 7 video panels that enable you to make man-sized TV visuals. Perforated video and audio segments on gray background.

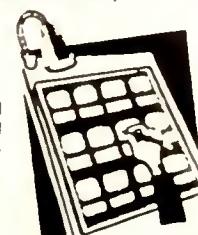


No. 72C—Pad Size 14 x 17" (50 Sheets—4 Segments on Sheet) 2.50

No. 72 E—Pocket Size 6 3/4 x 8 1/4" (50 Sheets—1 Segment on Sheet) 2.00

### Tomkins TELEPAD

Most popular TV visual pad with 2 1/2 x 4" video and audio panels on gray background. Each panel perforated.



No. 72A—19 x 24" (50 Sheets—12 panels on Sheet) 3.50

No. 72B—Pocket Size 8 x 18" (75 Sheets—4 panels on Sheet) 2.00

### VIDEO PAPER

Sensational new paper for TV artists. Makes an ordinary pencil line vivid and colors just pop! Write for sample.

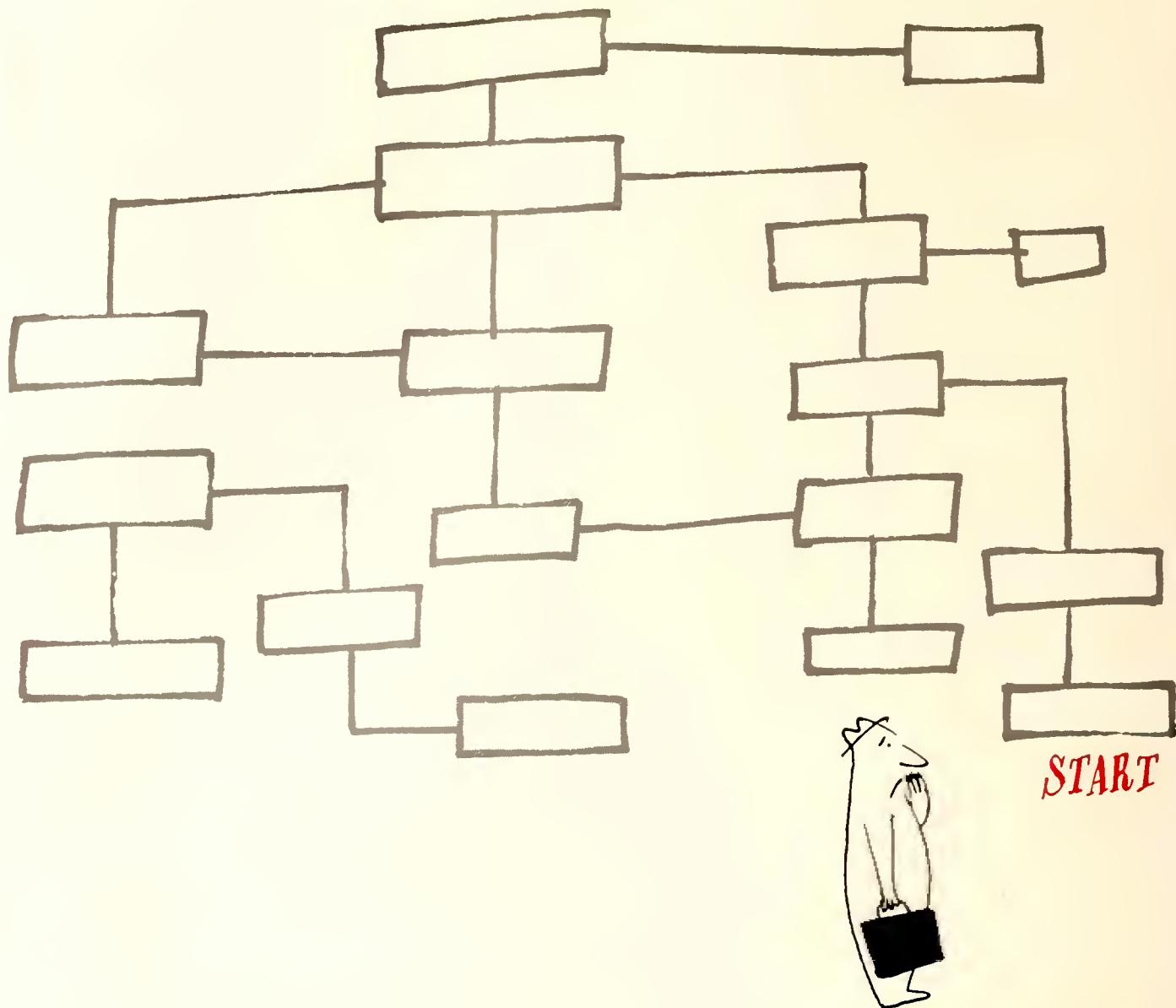


### FREE SAMPLES FOR THE ASKING!

Write on your letterhead for 200-page catalog of art supplies. "An Encyclopedia of Artists Materials"

**ARTHUR BROWN & BRO.**  
2 West 46th St., New York 36,

Another thinly disguised WJR success story



## Top management men are harder to see than the inside of a harem!

That was the problem of a company that wanted to sell an automobile concern on the advantages of changing to a special steel. Since the switch would be of gigantic proportions, it meant not only selling top management but also engineering, designing, styling, purchasing, and the head guard on the main gate. It was quite a problem . . . but not insurmountable.

This enterprising steel company thought of reaching them by radio. (And when you think of radio in the Detroit-Great Lakes area, you think of WJR!) The steel company used announcements. The announcements caught the undivided attention of the men that had to be reached. A series of selling messages on WJR

resulted in the grand sale. The keymen had been pre-conditioned, pre-sold.

The steel company was most lavish in its praise of WJR. It figured its salesmen would have required years to accomplish what WJR did in short order.

Whether you want to reach millions of people, or just a select few, you can do a better job on WJR—the station that dominates the Detroit-Great Lakes market. Call your nearest Henry I. Christal office for complete facts on this case and hundreds of others—facts which prove that WJR can do more for your product and do it quicker, too!

*The Great Voice of the Great Lakes*

**WJR** Detroit  
50,000 Watts CBS Radio Network  
35 years of service

*You'll never be a part of "top management"  
unless you drive carefully.*



# WASHINGTON WEEK

6 JULY  
Copyright 1957  
SPONSOR PUBLICATIONS INC

If, as a result of the Senate Commerce Committee's staff report on tv network practices, the networks haven't got the jitters, they're simply immune to Congressional jolts.

This slashing, hard-hitting report:

- Deals harshly with network option-time and must-buy policies.
- Raises the question of whether the networks own too many stations.
- Asks Justice Department vigilance on network production of programs.
- Indicates that the FCC has the power to regulate networks and should do so to some extent.

There is little comfort to be gained, say FCC practitioners, from the fact that the Senate committee did not actually adopt the document, but instead released it as a staff report. And here's the reading-between-the-lines they cite:

- 1) The committee, without dissent, asked the Justice Department and the FCC to study the recommendations and submit comment.
- 2) The committee urged Justice to reply as rapidly as possible and gave the FCC a 90-day leeway after the final report of the FCC network study committee (Dean Roscoe Barrow, chairman).
- 3) The committee hinted that if the FCC and Justice came with explicit programs of action, it might be inclined to refrain from promoting specific legislation.

Obviously, the committee feels that by leaving the initiative to the FCC and Justice, the end results might be more potent and conclusive than a formally signed committee report.

**The Celler Report**, which was a formal committee document but more vague as to directives, now takes on added importance as the thinking of a committee on the House side of the Hill.

The pressure is mounting for changes in network practices, and it's an ill-kept secret that the FCC's Barrow group is leaning in a similar direction.

The Senate Commerce report makes these distinctions in outlining how the advertiser and the public are at a disadvantage under present network must-buy and option-time policies:

- The public loses programming, and the advertisers lose opportunities to obtain time in major markets.
- A network advertiser whose competitor has a program on the tv networks in prime time is unable to get his order accepted because of the competitor's protection from product conflict.

The committee's suggested solutions: (a) Substitute a minimum dollar amount for the must-buy list, and (b) reduce the amount of network option time and curtail clearance for network sale of time outside option time.

**The FCC has ruled against the use of booster stations by vhf tv stations.**

However, it has proposed a rule looking toward use of boosters by uhf stations to fill in their "shadow" areas.

**The FCC has okayed the purchase by Westinghouse of WAAM-TV, Baltimore.** Payment: \$5,070,000 worth of Westinghouse stock at current market prices.

**John C. Doerfer**, a Republican and former chairman of the Wisconsin Public Service Commission, is the new chairman of the FCC. (See *Newsmaker of the Week*, page 5.)

Another reason why **WTVT** is your best buy in the **Twin Cities of the South!**

# NEWS-FROM SCENE TO



New sound-on-film cameras, with amplifiers and power-packs developed by the WKY Television System, enable

WTVT news crews to shoot, develop film, and telecast news 30 minutes after it breaks!

Swift coverage, complete coverage make the six daily

WTVT NEWSROOM

programs *top-rated* in

Tampa - St. Petersburg

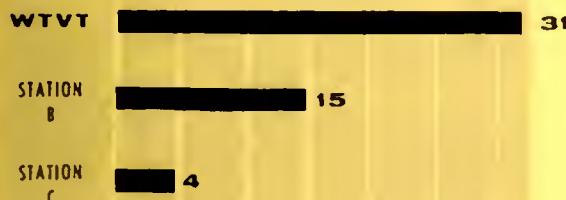
—another reason why WTVT is your best buy in the Twin Cities of the South!



**TAMPA-ST. PETERSBURG** ranks 34th in retail sales among metropolitan markets\*, is a must on every market list! WTVT dominates the Twin Cities of the South, delivers bonus coverage of 239 prospering communi-

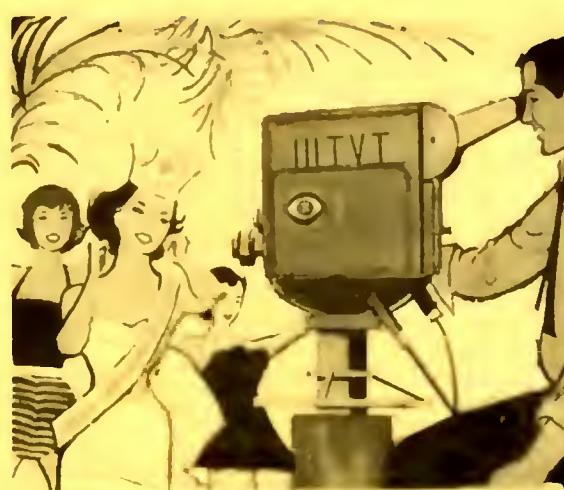
\*Sales Management Survey of Buying Power, May 1957

# SCREEN IN 30 MINUTES!



## 31 OUT OF 50 TOP-RATED SHOWS ARE ON WTWT\*

WTWT dominates Tampa-St. Petersburg viewing not only with CBS programs, but with local shows, too! WTWT news, sports and weather dominate viewing in their time periods.      \*Feb. '57 ARB



**A remote a day** was the dizzy pace set by WTWT camera crews during a recent month! Remote programs included network originations of The Garry Moore Show, Let's Take A Trip, I've Got a Secret, plus many local and regional events.

## TAMPA - ST. PETERSBURG UPS MARKET RANKING IN EVERY CATEGORY!

	1957 ranking	1956 ranking	Amount
Total Retail Sales	34	36	\$786,145,000
Food Store Sales	39	44	161,983,000
Automotive Sales	29	34	147,698,000
General Merchandise Sales	33	37	114,546,000

(Sales Management Survey of Buying Power, May 1957)

**CBS Channel 13**

**WTWT**  
**TAMPA - ST. PETERSBURG**

The WKY Television System, Inc.  
WKY-TV and WKY Oklahoma City  
WSFA-TV Montgomery

REPRESENTED BY THE KATZ AGENCY

# SPONSOR HEARS

6 JULY  
Copyright 1957  
SPONSOR PUBLICATIONS INC

To make sure all the early evening periods are filled this fall, **the tv networks** (so says Madison Avenue) are **open to "program contribution" bids**.

The "contribution" angle—common in early tv—works this way: **The network absorbs a healthy chunk of the program cost.**

**Flamingo**, which has sold its film library to **NTA**, expects to make an easy transition into its next business: **finance**.

Through the years it learned the knack of **factoring** many a deal.

**Bartering** plugs for trans-Atlantic flights seems to have reached up into the ranks of the **news commentators**, as well as interviewer-type personalities.

A European airline this week—for example—asked SPONSOR for the explicit working connections of a couple commentators. One of them is a veteran of over 20 years.

**The current hoopla over wired tv** strikes a reminiscent note for veterans in the business.

**They recall North American Industries' try with wired radio in Cleveland** back in the '30s and the foul-up that resulted.

**Disk jockeys around the country** were recently chided by an agency media executive for not "going all out" in boosting a contest.

Commented the general manager of one of the stations: "**That should teach the agency it's not smart to go around the management's back.** The results might have been a lot better if the promotion were made the station's effort."

**The competitive picture on the tv networks this fall, rue agency men, is so complicated and uncertain that it may stall the seasonal game of "Nielsen roulette."**

Here's how the game is played in tv-loaded agencies: Each contributor to the pool **guesses the number of "points"** each of the agency's shows will get in the initial **Nielsen**. The player coming **closest to the total number of points** wins the pot.

**Another vanishing breed is the music librarian**—the erudite, exacting fellows who check, dig for, and often select program music.

**Julius Mattfeld**, CBS music librarian (also author and concert organist), thinks he's just about the last survivor.

Says he: "**If Arthur Godfrey went off the air, I'd be out of a job.**"

Mattfeld's explanation: **In tv, most of the live shows have original music**, whereas **radio tends to go more heavily for standard stuff.**

This is Axel, odds-on favorite children's television personality in the Twin City area. Every weekday evening at 5 o'clock on WCCO television, Axel and His Dog has an avid audience 37% greater than all three competing programs combined; 2 $\frac{1}{2}$  times larger than the nearest competitor.\* Participations are available. Ask Peters, Griffin, Woodward.

\*ARB, May, 1957, Combined Metropolitan and Outer Area

**WCCO television**  
MINNEAPOLIS • ST. PAUL



**AD MANAGER'S TIME***(Continued from page 29)*

a major consideration." He thinks such an arrangement, whereby a studio would know it would be used for a continuing series of commercials, would give the client many benefits.

"We wouldn't have to tell our story and explain our needs 20 times: the studios already would be briefed on our concepts and approaches. They'd take much more of a personal interest in us and would give us more ideas on the techniques of filming. If we work

with a limited number of producers there's less chance for error on just the basic shots, and certainly on the more complex ones. They would know how we work—and we'd all save time and money."

Three months ago he called in tv production executives and supervisors from the agencies: Clair Callahan, Hooper White and Dave Cloud of Earle Ludgin and Co.; Rolf Brandis, Bernard Gross and Lee King, Edward H. Weiss & Co.; Paul Hay and Shepard Chartoc, Gordon Best & Co. He explained his concept of commercial

consolidation to them, asking for their ideas.

There was opposition, refinement of his concepts, acceptance of the idea as a move to be made and studied. Today he thinks his thinking and that of his agency people is in accord: "This isn't a hidebound arrangement. We have no irrevocable commitments, and at any time we can and will switch to new production firms as we want to. But we have coordination and consistency."

The production unit concept is currently being tried on the West Coast, with one of the agency producers supervising a freelance crew. "It isn't a question of whether we use a major or an independent studio, or any studio at all," says Lipson. "In the final analysis it's the individual working on your job who counts. Any studio can have sets, cameras and props. The people, the technicians, make the difference between an average job and a superb one."

He's looking for the superb job—and that's why he's a tv perfectionist. Here are some typical ways in which he works for that 100% efficiency in a commercial.

- **Casting.** Most of the Curtis product line are hair preparations for women. He knows best how his company wants the hair to look in a tv film commercial, what kind of style is right for today's market, what type of model has viewer appeal. That's why he helps out in the casting for commercials. Another plus: he knows which models have been used for Curtis by the different ad agencies—but they don't. So if a model hired by one agency three years ago for one product is suggested by another agency for another product, Lipson remembers the incident and says no.

- **Editing.** A sound track may end up with 63 words instead of the 58 needed, and five words have to be cut—fast. He can listen to the track on the phone, make an immediate deletion and give a fast go-ahead to the lab.

On the last-of-the-season telecast of *Washington Square* a similar problem was posed. The show was running

## FOR UNMATCHED COVERAGE OF STEUBENVILLE-WHEELING 52nd TV Market



### HERE ARE THE FACTS:

**STATION**—Covers 320,957 TV homes in 30 counties of Ohio and W. Virginia. 62% more tower—53,538 more TV homes than the Wheeling station. Lowest cost per thousand TV homes. Over 80 top-rated CBS and ABC Network shows. Total coverage of 1,125,500 TV homes, including Pittsburgh.

**MARKET**—Center of U.S. steel, coal and pottery industries. Fastest growing industrial area in the world. 1,418,800 population. More than \$2 billion yearly purchasing power. Center of the Upper Ohio River Valley, rich in natural resources. Includes the highest paid industrial workers in the world.

Ask for (1) Showing of new color slide film, "How to Make Money in the Steel Market." (2) Chart, "How to Measure Your TV Results." (3) "Directory of Retailers and Wholesalers in Steubenville-Wheeling Market."



**WSTV-TV**



STEUBENVILLE, OHIO  
CHANNEL 9 234,000 WATTS

Represented by Avery-Knodel, John J. Laux, Exec. V.P. and Gen'l. Mgr.; Rod Gibson, Nat'l. Sls. Mgr., 52 Vanderbilt Ave., N.Y.C., MURRAY HILL 3-6977



A Member of the Friendly Group  
WSTV, WSTV-TV, Steubenville;  
KODE, KODE-TV, Joplin;  
WBOY, WBOY-TV, Clarksburg  
WPAR, Parkersburg  
WPIT, Pittsburgh

One of Spartanburg's  
Two Great  
Stations

**JAN**  
**W** SPARTANBURG, S.C.  
Call: Grant Webb & Co.

overtime and something had to be cut—a live lead-in to a film commercial or the final billboard with names of several Curtis products. Lipson, in the control room, made the immediate decision to cut the billboard. Agency representatives on hand might well have decided to omit the live lead-in or they might have been so scattered around the room that they couldn't be collected fast enough for the director to get an immediate go-ahead. In that case, a show director would have made a commercial decision involving many thousands of client dollars.

• **Production.** Through long experience in using television, and working with budget breakdowns from agencies and suppliers, the ad manager knows relative values. In a preliminary storyboard conference, for example, he can recommend location shooting in Mexico, Hawaii and Paris as being more dramatic and less expensive than U. S. filming over rear projection. He can sort out advantages and disadvantages of suggestions without requiring a step-by-step briefing from the agency people involved.

• **Copy.** Knowing the company's policy and approach to each of its products, he can advise immediately on certain copy lines and appeals—and he can also revise copy constructively. In his newly stressed creative job he works with words as well as with ideas.

• **Planning.** Lipson has spent a great deal of time in the field—on location, in commercial film studios from coast to coast, in live tv studios, in screening rooms and casting offices, in film laboratories and cutting rooms.

Lipson's visual training started with art and layout. He studied at the

American Academy of Art in Chicago and worked as art director of Henry C. Lytton and Mandel Bros. department stores and of Knottner & Knottner agency there before joining Curtis as art director in 1946. He's been advertising manager since 1952, responsible for all mass media advertising.

Who's taking over administrative and media selection assignments? Richard L. Hirsch has joined the company as assistant advertising manager. He headed his own Chicago agency and has worked in others. In his new job he's responsible for all administrative assignments, departmental management, coordination of advertising with other divisions. The advertising department includes 19 persons—layout people and artists, copywriters, business and clerical.

The brand managers, installed as part of the Curtis structure less than two years ago, are authorized to make recommendations on media. They include Bill McCartney, Stopette and Enden; Irving Keim, Suave and Shampoo Plus Egg; Lyn Boland, Lentheric; Raymond Markman, Spravnet and Kings Men. More will be added shortly as the line is expanded (there are now some 50 products in 10 major

product lines currently manufactured).

All down the line, "we're working to convert our tv audience to customers. Exposure, alone, won't do that. We've found that every client who has ever done well in television has mastered the technique of using his commercial time," says Lipson.

SPONSOR talked with several creative and management executives at the three Curtis agencies. They agreed that the concept of cooperation and coordination can improve the commercial content and, ultimately, the sales figures. But one, speaking off the record, added a note of caution.

"This kind of supervision and counseling could legitimately be called interference if some clients I know were involved. The Curtis people know what they're talking about. They don't just pick up a smattering of tv technical know how and then issue orders from an oak-paneled room."

"This new setup will help us do a better job. It will give us more time and opportunity to be creative and flexible. But it takes an account which has the ideas and the people to make this thing work. I'd hate to see any of our other clients, at this point, try to do the same thing!"



"Poor Olaf! He used to play the bull fiddle over KRLZ Phoenix!"

# WCUE

**GREAT STATIONS  
DO GREAT THINGS**

Akron benefits from these and many other WCUE projects

Raised \$7100 for Cancer Fund

Raised \$1300 for Little League baseball

Raised \$4000 for Rehabilitation Center

Raised \$700 for Children's Home

Raised \$4300 for Beacon Journal Charity Fund

... besides moving tons of merchandise for our sponsors

**The ELLIOT STATIONS**

great independents • good neighbors

TIM ELLIOT, President

Akron, Ohio - WCUE / WICE - Providence, R. I.

The John E. Pearson Co. National Representatives

**Sir Seven**  
**SERVETH**  
**North Central Wisconsin**  
**on**  
**WSAU-TV**



A  
**TEMPTING  
 DISH FOR  
 ADVERTISERS  
 COMPRISED  
 OF THE  
 BEST INGREDIENTS . . . . .**

**Here is the recipe:\***

**Mix 171,000 HOMES  
 with \$567,064,000  
 RETAIL SALES.  
 Add \$207,408,000  
 in GROSS FARM IN-  
 COME.**

**SERVES: 540,420 pop.**

**YOU CAN BUY ALL THESE  
 INGREDIENTS AT YOUR  
 LOCAL MEEKER CO. OR  
 HARRY HYETT STORE.**

**DO IT TODAY!!**

\*SOURCE: 1956 SRDS ESTIMATES  
 of Consumer Markets.

**WSAU-TV**  
 WAUSAU, WIS.  
 OWNED AND OPERATED BY  
 WISCONSIN VALLEY TELEVISION CORP

**Reps at work**

**Frank Waters**, Adam Young Inc., New York, says: "Reps are constantly being asked 'Does your station use gimmicks?' and 'Are you running any contests?'. And when they are the rep is immediately put on the defensive. First of all, there should be a definite distinction between gimmicks and contests. Gimmicks are strictly designed to produce false audience figures and stations using them are usually disqualified by the rating services. On the other hand, honest contests are good promotions. They help to focus interest and excitement on radio in general. I admit a station whose ratings suddenly jump with a contest might be open to question, although all factors should be considered before passing judgment. But with a station which has well established ratings, any promotion should be considered in the advertiser's favor, not against. And the advertiser should be aware that once a station has established itself with top ratings, it has done so by good programing and no amount of contests or lack of them can have any significant bearing on the figures." See "Do rating hypos help stations?" debated by Leder (WOR) and McLendon (KLIF), 5 January, page 28.



**Jerry Smilo**, John E. Pearson Co., New York, says: "One of the most underrated factors contributing to this country's economy is the 20,000,000 Negroes who purchase billions each year of all types of commodities. Government and independent sources report that Negroes spend more money on food than do whites at the same economic level. They eat more fish, poultry, meats. They purchase more cosmetics, deodorants, hand lotions and hose. Generally, they pay more per item disproving the impression that Negroes buy lower quality merchandise. Negro income has so increased that, in numerous areas, their purchasing power is equal to that of white groups. They are constantly improving their status and will no longer buy merchandise which is

advertised to them condescendingly, nor will they 'imitatively buy.' Because Negroes are radio enthusiasts, they feel tremendous loyalties for Negro personalities and the products advertised. There is a tremendous sales acceptance on all the highly successful Negro stations. Nevertheless, many usually forward-looking clients are unaware of the potential of this untapped and rapidly expanding market."





NOW—

your best buy in  
**PORTLAND**  
is the

**KPTV** channel 12 **NBC**

**NEW**  
**VHF**

**friendly  
reminder—**

KPTV—Oregon's first television station—now gives you a bright new, VHF Channel in Portland. Here's why the new KPTV is your best buy in this prosperous market:

- Almost 5 years of viewer identification and loyalty to Oregon's *first* TV station! Plus,
- Top-rated NBC shows and stars! Plus,
- Best local shows, stars and films of *two* stations (KPTV merged May 1 with KLOR, former channel 12): Plus,
- Proven results for hundreds of advertisers!

Get all the facts today. Then be sure the bright, new KPTV, Channel 12 is on your advertising schedule.

*Oregon's First Television Station*

Represented Nationally by George P. Hollinberry Co.,

OREGON TELEVISION, INC.



## 'WAY OUT IN FRONT!

Oldtime steamboat races along our Ohio River Valley were often close, and hazardous to put your money on. Quite different from today's audience race among TV stations. When you put your money on WSAZ-TV, you've picked *THE* winner. Survey after survey gives the title to this 69-county giant — and the latest Nielsen is no exception. Consider these WSAZ-TV margins over the next-best station:

**95,670 more homes per month**  
**99,430 more homes per week**  
**101,130 more daytime homes, weekdays**

**100,580 more nighttime homes, weekdays**

WSAZ-TV steams with comparable popularity across a four-state domain wherein almost \$4,000,000,000 buying power awaits advertisers who like to ride with the winner. The gangway is down at any Katz office.



## Tv and radio NEWSMAKERS



**Jack Thayer**, of WDGY, Minneapolis-St. Paul, is perhaps the first full-fledged disk jockey in a major market to move overnight from his turntable to the general manager's office. Last week, Todd Storz, president of Storz Stations of which WDGY is one, named Thayer to the general manager post to succeed Stephen Lubinski who resigned to become a vice

president at ABC. Thayer will assume the new position on 3 July. In the Twin Cities, Thayer has been a part of the radio-television picture for the past 15 years. He joined the Storz organization in January 1956 when Storz purchased WDGY. Since then he has held down morning and afternoon d.j. program slots; in addition he was production and promotion director. Other Storz managers once on the air are: Jack Sandler, WQAM; G. Armstrong, WHB.

**Norman B. Norman**, in the advertising field since 1934, and executive vice president of Norman, Craig & Kummel, Inc., recently was elected president of the agency. He replaces Elkin Kaufman who has resigned. At the same time, Eugene H. Kummel, vice president and secretary, and B. David Kaplan, vice president and treasurer, were elected executive vice presidents.



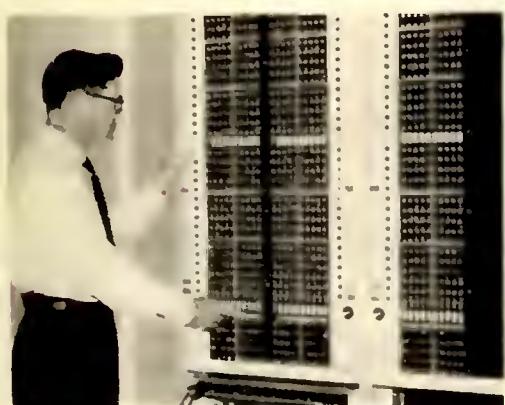
Kummel has been associated with Norman in the agency business for nine years. He started his career in advertising at Young & Rubicam, and was subsequently employed by the Lambert Pharmacal Co. Kaplan has been in advertising for 13 years, the last four of which he has been with Norman, Craig & Kummel. Prior to joining the agency, he was account executive at FCB. The fourth member of management at NCK is Walter Craig, in charge of radio and tv.



**Bill Walsh** heads up the television department of the new Boston office of Edward Petry Co., Inc. which opened on 17 June in the Statler office building. Francis Howard is in charge of radio sales for the New England area. The Petry organization now has a total of eight offices each with complete separation between tv and radio. Walsh also will serve as office manager. He broke into media sales with the *Boston Record-American*, was four years with the John C. Dowd Agency in Boston, then became an account executive in the Boston office of Weed & Co. Before joining Petry, Walsh was on the sales staff of station WEEI, Boston, for three years. Francis Howard, now heading up the radio department, served in the Air Corps in World War II. After the war, he was in charge of radio advertising for the Charles H. Nolan Ad Agency.



## Latest Bell System control units speed accurate network switching



New Bell System control unit permits network switches to be set up and double-checked in advance.

Network switches can be set up *in advance* and double-checked, thanks to new Bell System control units.

Ten or 15 minutes before actual switching time, buttons representing incoming and outgoing circuits are punched on the control panel. Then, at the appointed split second, one master button is pushed and all switches are performed at once.

The first new operating center utilizing the control unit began oper-

ation in Chicago during the summer of 1956, followed by similar installations in Los Angeles and New York. In the near future, operating centers will be added in Des Moines, Dallas and Washington, D. C.

This development, which makes switching faster and more accurate, is another example of how the Bell System is constantly finding new and better ways to serve the broadcasting industry.



BELL TELEPHONE SYSTEM

*Providing intercity channels for network radio and television throughout the nation*

# SPONSOR SPEAKS

## New kind of FCC

In years past, FCC Commissioners tended to look down on the broadcast industry from an ivory tower. But John C. Doerfer, the new chairman of the FCC, is one of a new breed of Commissioners.

Along with most of today's Commission, Doerfer has a keen interest in the economics of the industry—and in the advertiser's stake in air media. As he has told us more than once, for example, he reads SPONSOR carefully because he wants to stay abreast of advertising thinking and activity.

You have only to travel the country to broadcasters' meetings and events to see the new approach of the FCC to the industry dramatized. When the Steinman stations, for example, dedicated their new studios in Lancaster, Pa., recently, four FCC Commissioners attended. And almost every NARTB district meeting draws one or more Commissioners.

Going a step further, we look forward to a time when FCC Commissioners will attend 4 A's and ANA meetings.

We believe John Doerfer is on the right track in taking the position that it is part of the FCC's job to encourage the economic welfare of the broadcast industry (see Newsmaker of the Week, page 5). The fact that Doerfer and his fellow Commissioners have come to know and understand station operation is a healthy trend. For few industries are as complex or as misleading to the observer watching from an ivory tower.

## Negative sell

Confectionery wholesalers would like to see M&M Candy drop its no-melt-in-the-hand commercial for the summer (see SPONSOR Hears, 29 June). So would we. Only we'd like to see the commercial dropped for good.

The confectionery people feel M&M's stress on the danger of candy melting is bad for everybody. We think it's particularly bad for M&M. Research has shown repeatedly that negative selling frequently rubs off on the product doing the name-calling. We suspect, in fact, that some viewers tend to associate M&M with messy hands.

So how about it M&M? Why not switch to the positive? After all's said and done, how many kids keep candy in their hands long enough for it to melt?



**THIS WE FIGHT FOR:** *Media effectiveness should be judged by cash-register results. But air media continue to rely on ratings. This is the fault of both broadcasters and admen who should work together to create new yardsticks.*

## 10-SECOND SPOTS

**Speedy:** In a hurry to make changes before air time, Jim Lannon, tv director at Denver's KLZ, dashed from his mobile unit into the modernistic Craig Colony Sanitarium (from where the program was emanating) via a quarter-inch floor-to-ceiling plate glass panel. He mistook it for an open door. *C'est la tv.*

**Jackpot:** Budding authors frequently keep their literary agents informed on extra-curricular progress. Georgia C. Nicholas, director of Nicholas Literary Agency in New York, sent us the following excerpt from a letter she received from a lady author: "I had a letter read on the Ben Hunter Show in L.A. lately, and they sent me a Max Factor lipstick and a bottle of 'Primitive' perfume, also Max Factor."

**Safe bet:** Last Friday night, Edward R. Murrow visited the Arthur C. Nielsen home in Winnetka, Ill., on CBS TV's *Person to Person* show. *Let's hope the Nielsen turn out high on that show!*

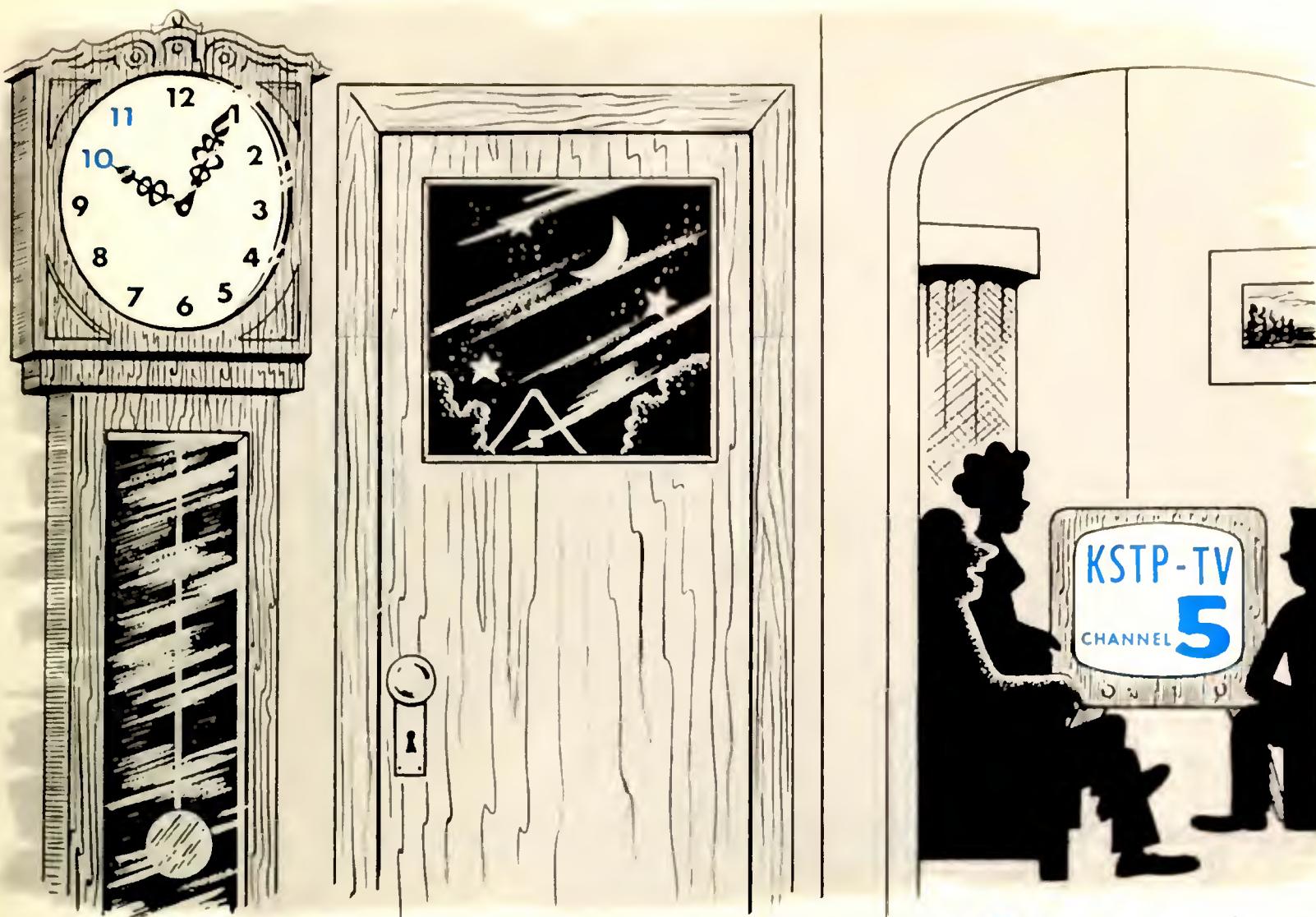
**Fluffy:** At WWLP, Springfield, Mass., Announcer Frank Knight was told that the kine for *Top Tunes and New Talent* would not arrive in time for the show. It arrived just as he went on the air with the apology. "Due to circumstances beyond our control," he began just as the kine arrived. *"Top Tunes and New Talent will now be seen."*

**Wide-eyed:** H-R Television research (see article page 36) has come up with the fact that in the late night periods, summer tv viewing actually increases over winter watching. *Nothing like a late, late show for a hot, sleepless night.*

**Cool Joe:** Joe Stone, who picks the hit songs at JWT for Ford commercials, has had his own song, "I Just Don't Know," recorded by The Four Lads at Columbia, and it's a hit. Friends at JWT now call him "The man with the grey flannel beat."

**Air-minded:** Some out-of-town agencies such as Applegate Advertising in Muncie, Indiana, now have their own planes. *If this trend catches on, we may find advertising beginners starting as pilots instead of mail room clerks.*

**Boast:** WOBC, the closed-circuit outlet at Oberlin College, Ohio, plugs itself as "The only Oberlin radio station in compatible color." It also happens to be the only station in Oberlin.



## It's the "watching hour" on **KSTP-TV!**

Take your choice of ARB or Nielsen . . . they both tell the same story:

From 10:00 to 11:00 p.m., *seven nights a week*, KSTP-TV averages *more viewers* in the NSI Area, than the other three Twin City television stations *COMBINED!*\*

In ARB's important Outer Area (280,046 TV homes) the same is true . . . more viewers from 10:00-11:00 p.m., Monday through Sunday, than the other three put together.\*\* And in ARB's Metropolitan Area with 416,103 more TV homes KSTP-TV again leads the competition by a margin of 2 to 1 over the nearest competitor in this time period.

It's the nationally famous KSTP-TV News-Weather-Sports lineup that does the job from 10:00 to 10:30. Then the "who-dun-its" such as "Highway Patrol," "Badge 714," and "Mr. D. A." maintain command of the Northwest's television viewing through 11:00.

There are a few choice availabilities left during this time period, and your nearest Petry office or a KSTP-TV representative will be happy to give you the details.

\*NSI TV Report, Minneapolis-St. Paul Area, May 1957.

\*\*A.R.B. Outer Area Ratings, November 1956. The Minneapolis-St. Paul Outer Area is defined as the area enclosed by a circle with a 100-mile radius whose center is the Twin Cities but from which is excluded the Minneapolis-St. Paul Metropolitan Area of Ramsey, Hennepin, Washington, Anoka, and Dakota Counties.

KSTP-TV

CHANNEL  
100,000 WATTS

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MINNEAPOLIS • ST. PAUL      Basic NBC Affiliate

"The Northwest's Leading Station"

Represented by Edward Petry & Co., Inc.

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